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WILHELM MÜLLER AND THE GERMAN
VOLKSLIED. III.

DICTION OF THE VOLKSLIED AND OF MÜLLER.

THE diction of the German Volkslied, like that of all popular poetry, teems with peculiarities which maintain in general, as opposed to art-poetry, a certain homogeneity, although varying in individual instances according to time and circumstance of environment.¹ It is possible, therefore, to compare it broadly with the diction of any given poet, and from such study to learn their points of tangency in manner and in form, as well as their points of divergence. While similarity in the treatment of the thought in any isolated instance may be accidental and therefore inconclusive, yet if the style of the poet be found to correspond in persistent fashion to that of the older German Volkslied, if syntax and rhetorical figure, form and mode of speech, be similar in both, nay even often identical in both, then the poet's dependence on the Volkslied may be considered proven, in so far at least as such dependence be either tangible or mechanical.

In so far as it be tangible:—for there is in Müller as in the Volkslied a certain intangible and evanescent something quite beyond power of characterization—a musicality apart from rhythm, a simplicity apart from words, an 'atmosphere' to be felt not seen, a 'tone' to be felt not heard, an 'aroma' to be felt not sensed . . . it is this indwelling soul in German popular poetry which renders critical discussion of it, whether in the concise notes of a Hildebrand and a Köhler,² or in the verbose treatise of an Uhland, unsatisfying and incomplete; it is this same

¹ Krejčí, *Ztsch. f. Völkerpsych.* XIX, 122.

² *Materialien zur Gesch. d. d. Volksliedes*, Leipz., 1900. *Beiträge zum deut. Unterricht*, Leipz., 1897, pp. 33-59, 430-436. Reinh. Köhler, *Kleinere Schriften*. 3 vols. Berlin, 1898-1900.

indwelling soul that has removed many of Müller's songs from mediocrity, made them a model for the young Heine,¹ mated them to Schubert's music, brought them to the *Commersbücher*, and had them sung and sung again, while criticism has sat coldly by to explain that they are imitative songs, inferior to some songs on Greek independence.²

It would ordinarily be desirable to treat the poems of the poet, whose diction were to be compared with the Volkslied's, in chronological order, because style and manner of expression are variable and not constant facts;³ in the present instance, however, there is little necessity of this, as Müller's style, owing to the short span of his life, remained practically a unit. A mode of procedure, that is, which would not be permissible in the study of Goethe's or Heine's songs,⁴ is justifiable here; the more so, in that it has been shown in a preceding chapter how consciously and closely Müller made a model of the popular poetry.

*Terseness.*⁵

In his review, already cited, of the first volume of *Des Knaben Wunderhorn*, Goethe calls attention to the laconicism of the lyric. 'The vivid contemplation of a limited situation,' he says, 'elevates a particular circumstance to

¹ Clearly recognized by Heine (Letter to M. dated June 7, 1826): 'At a very early time I let German folk-song exercise its influence upon me, but I believe it was in your songs that I found what I looked for—pure tone and true simplicity. How pure and clear your songs are, and they are all true folk-songs!' *Létras* (*Henri Heine*, Paris, 1897, p. 113, note 3) says: 'Il suffit de feuilleter les poésies de W. Müller pour y retrouver des mots et des phrases qui rappellent le *Buch der Lieder*. On en trouvera une liste dans l'article de M. Hessel, *ZfdU.*, III, p. 59 seq.'

² Although Arnold's statement (*Euphorion*, 2es Ergänzungsheft, 1896, p. 117) is true: 'Wilhelm Müller steht unter den Philhellenen wie Gleim unter den militärisch-patriotischen Dichtern, wie Gerstenberg unter den Barden, als Charakterkopf unter Durchschnittsgesichtern, als beinahe einzige Erhöhung auf unbegrenzter Steppe.'

³ Scherer, *Poetik*, p. 157.

⁴ Goetze, *l. c.* p. 18.

⁵ Called since Herder *Sprunghaftigkeit*. 'Zuerst muss ich Ihnen also sagen (writes Herder, in his *Auszug aus einem Briefwechsel über Ossian*, usw.), dass Nichts in der Welt mehr Sprünge und kühne Würfe hat, als Lieder des Volks; und eben die Lieder des Volks haben deren am Meisten,

the state of a circumscribed, but yet sovereign totality, so that we are fain to see in a narrow compass the whole world. The pressure of a deep view demands laconicism. What in prose would be an unpardonable inversion of the thought is, in the true poetic sense, a necessity, a virtue; and even the unseemly, if it but appeal earnestly to our whole strength, arouses it to an incredibly enjoyable activity.' This laconicism, or terseness, indispensable for every lyric form of expression, appears most clearly of all in the *Volkslied*,¹ as such telling examples as the opening of *Das Feuerbesprechen*, *KW.* I, 21, or *Lass rauschen, Lieb*, *KW.* II, 50, or the second stanza of *Müllers Abschied*, *KW.* I, 103, clearly show.

The conscious poet so orders his verses that the stream of thought flows smoothly, takes care that nothing comes unprepared, furnishes the introduction and the proper transitions, employs middle-terms, and has regard to finish and proportion. The *Volkslied*, on the contrary, suppresses each subordinate detail; without intimation one is plunged into the midst of the action. Interrogation and exclamation play an important role: *Maria, wo bist du zur Stube gewesen?* *KW.*, I, 19. *Wie kommts, dass du so traurig bist?* *KW.*, I, 210. *Ach Gott, wie weh thut Scheiden!* *KW.*,

die selbst in ihrem Mittel gedacht, ersonnen, entsprungen und geboren sind, und die sie daher mit so viel Aufwallung und Feuer singen und zu singen nicht ablassen können.' Goethe also speaks of the *kecken Wurfs des Volkslieds*.

¹ Wackernell, *l. c.* p. 20, f. cites in this connection *Stiefmutter*, *Uhl. Volksl.*, no. 120 and, best of all, *Die Kindermörderin*, *Böckel, l. c.*, no. 54:

- | | |
|---|--|
| 1. 'Komm her, lieb Janche,
Komm her zu mir,
Es ist geschehen,
Es ist vorbei.' | 3. Sie nahm das Kind und trugs
Dem Wasser zu;
'Hier kannst du wohnen,
Hier findst du Ruh. |
| 2. Und als dreivierteil Jahr
Verflossen waren,
Hat sie geboren
Ein schönes Kind. | 4. Ihr Männer alle
Eilt mit mir zum Grab;
Sonst stürz' ich mich ja selbst
Den Fluss hinab.' |

Compare with this the 15 eight-versed stanzas of Schiller's *Die Kindesmörderin*.

I, 206. *Was hab ich meinem Schätzlein zu Leide gethan?* *KW.*, III, 110.

Müller makes ample use of this immediate mode of expression: *Büchlein, lass dein Rauschen sein!* *Ged.*, I, 12. *Was sucht denn der Jäger am Mühlbach hier?* *Ged.*, I, 14. *Was treibt mich jeden Morgen?* I, 17. *Was meint sie mit dem Aschenkleide?* I, 25. *Was suchen doch die Menschen all?* I, 32. *Was vermeid' ich denn die Wege?* I, 54. *Was drückst du so tief in die Stirn den Hut?* I, 61. *Was soll ich erst kaufen?* I, 78. *Wer schlägt so rasch an die Fenster mir?* I, 88, etc., etc. Müller's song cycles, *Die schöne Müllerin*, and *Reiselieder*, are especially terse; the omission of a single word would often destroy the sense. Thus in *Trockene Blumen* (*Ged.*, I, 18):

- | | |
|---|---|
| 1. Ihr Blümlein alle,
Die sie mir gab,
Euch soll man legen
Mit mir ins Grab. | 3. Ihr Blümlein alle,
Wie welk, wie blass?
Ihr Blümlein alle,
Wovon so nass? |
| 2. Wie seht ihr alle
Mich an so weh,
Als ob ihr wüsstet,
Wie mir gescheh'? | 4. Ach, Thränen machen
Nicht maiengrün,
Machen todte Liebe
Nicht wieder blünn. |

Vagueness.

In his *Poetik* Scherer terms the vagueness which characterizes so many Volkslieder as the *Technik des Erratenlassens*, for guesswork is often necessary to determine the meaning of the song. Such treatment arouses the play of fancy to the uttermost, and gives often a power to simple stanzas of the Volkslied beyond the reach of the most artful hyperbole. There would seem to exist three reasons for this vagueness in a popular song:

1) The maiming and mangling of the sense of an old Volkslied, as it is transmitted from one century to another: chance accretions and omissions: parts of it misunderstood, parts of it forgotten: its text changed to suit this or that melody, or confused with the text of another song not unlike it: certain refrains, initial or final,

applied to it unwarrantably, regardless of sense, to fill out the strain—the text often mattering little, if the melody be but sweet.

2) As Wackernell says, the people sing what they have lived through, not what they have imagined or invented. Therefore their songs are so subjective. We meet in the Volkslied a set of emotions or happenings, with which the author is so familiar that he considers explanation unnecessary; in his narration of them his eye is single to their importance, or mayhap he lacks the requisite skill to lay bare the details which inspire or explain them. The result is therefore a bald outline, guiltless of finish, one in which proportion, logical sequence of events, introspection and coördination of parts play no role. The *lacunae* in the sense must be filled out by the hearer of the song, if at all. It is as if one overhears bits of conversation not intended for his ears, and is hard put to it to interpret their meaning.¹

¹ Müller's own words are: 'The first singer sang to listeners to whom he did not need to announce the time, name, rank and relationship of his hero; they knew what and whom he meant; questioning, the hero made his appearance, another answered: we do not know with what persons we have to do; a single occurrence, an incoherent sketch-work glides past us; it is as if fingers pointed at something that we no longer see. Thus many songs would have remained partly or wholly riddles to us, had annotations not been given with them.' Cf. Sanders, *Volksleben der Neugriechen*. Mannheim, 1844, p. 22.

In this connection cf. Schönbach (*Das Christentum in der altdutschen Heldendichtung*. Graz, 1897, p. 241, f.), who would trace back the difference between art-poetry and folk-poetry, if such difference really exist, to the difference between written and unwritten poetry. That poet (he says) who creates a song for listeners depends more upon the coöperation of the fancy of his audience, than does the poet who writes for readers. The former will work especially with strong strokes of suggestion, the completion of which may be safely left to the individual imagination of his hearers; the latter must needs store up for the eye of his readers more details of description. To the list of those who, with Schönbach, would establish a stated difference between *Volksdichtung* and *Kunstdichtung*, in addition to those already quoted in this writing, I would add Hinrichs (*Preuss. Jahrb.* xi, p. 596 f.), Reinh. Wager, *Über Volkspoesie*. 1860, p. 20. Kleinpaul, *Poetik*. 1879, i, p. 11, f. In the light of such subtlety of discussion, the common-sense view of a recent writer (A. Kopp, *Der Gassenhauer auf Marlborough, Euphor.*, vi, 284) is vastly refreshing.

3) Volkslieder of later origin doubtless imitate more or less consciously this abruptness and sketchiness, to lend to their technique the flavor of the rude and the popular—as did Heine. Here, that is, the vagueness has become a formula, a nicely-calculated artifice, to puzzle the reader and to cling to him, while he seeks in vain for a solution to the poem.

This last-named ground would be of course Müller's place. Müller's *Der Perlenkranz, Ged.*, I, 28. *Bruderschaft*, I, 33. *Die Wetterfahne*, I, 47. *Der Lindenbaum*, I, 49. *Der Wegweiser*, I, 54. *Der Apfelbaum*, I, 62. *Der Todtgesagte*, I, 133—these verses breathe the spirit of the vague and personal, as do, e. g., the Wunderhorn songs: *Der Überlaufer*, II, 21. *Rheinischer Bundesring*, II, 15. *Rosmarien*, I, 258. *Der Fuhrmann*, I, 203. *Ulrich und Aennchen*, I, 274. *Vorladung vor Gottes Gericht*, II, 208. *Der Pfalzgraf*, II, 262. *Es ritt ein Herr und auch sein Knecht*, II, 271.

Authorship.

Müller uses at times the well-known manner of the older Volkslied, in bringing to view in the last stanza of the song the personality, pretended or real, of the author. Thus in *Hier und dort, Ged.*, I, 38 :

Dies Lied hat gesungen
Ein Wanderer vom Rhein,
Hier trank er das Wasser,
Dort trank er den Wein.

which corresponds closely to the close of a Low German song :

De uns dit nie ledtlin sank
Meinrt vam Hamme is he genant,
he drinkt vel lever den rinschen kolden win
alst water ut dem brunnen.¹

Further in Müller: *Abendreihn, Ged.*, I, 34. *Entschuldigung*, I, 37. *Est Est !* 2, 66. Also: *Ged.*, I, 128, lines 7-8.

¹ Hildebrand, *Materialien*, p. 67.

I, 131, lines 1-2, and of his *Bundesblüthen* verses the last stanzas of *Der Ritter und die Dirne* and *Die Blutbecher*. In the *Wunderhorn*: I, 103; I, 111; I, 164; I, 214; I, 222; I, 238; I, 341; I, 361; II, 95; II, 106; II, 153; II, 166; II, 186; II, 395; II, 396, etc.

FIGURES OF RHETORIC.

Metaphor and *Simile*, figures instinct in all speech,¹ need comment here only as they are essentially popular in tone, and in so far as they reveal a close relationship with Volkslied usage. The especially lyric nature of the great burden of Müller's verses is responsible for the directness and simplicity of his figures, as well as for their extreme brevity. Because so many of them are love-songs, metaphor and simile are chiefly used to compare the mistress with flowers, and with animate nature. These cases have been treated at length, however, in a preceding chapter which discusses Müller's nature-sense, and it were a waste to recount them.

Within the same chapter, too, instances of *Personification* and *Apostrophe* of the popular sort bore eloquent testimony to Müller's dependence upon the Volkslied. It was found that his use of these figures, although still sincere, was more highly developed than is the Volkslied's,² for Müller has cast his lyrics into a dramatic form, where the vague figures of the Volkslied become breathing human beings, where, as were to be expected, natural objects and phenomena are given speaking and sentimental, instead of merely static, roles. It could not be otherwise, for personification in the Volkslied is a longing for sympathy, an unconscious projection of humanity into soulless objects, an unconscious nature worship rather than an articulate mythology—with Müller there is

¹ In his *Science of Language* (2d series, p. 368) Max Müller says: 'Metaphor is one of the most powerful engines in the construction of human speech, and without it we can hardly imagine how any language could have progressed beyond the simplest rudiments.'

² Goetze (*l. c.* 32) would claim rather the opposite for Heine, but fails to cite cases to prove his point, which I believe is ill-taken.

little real simplicity of this sort, for his very use of conscious allegory proves artificiality. In his *Die schöne Müllerin*, for example, the brook is a member of the *dramatis personae* of the cycle, perhaps the most important member, for it leads the miller prentice to his mistress, leads him with its laughter to and through his courtship, clings to him first in the foreboding and then in the sorrow of the catastrophe, and finally cradles him to sleep. This is a step beyond the *Volkslied*.

FIGURES OF SYNTAX.

One of the distinguishing traits of folk-song everywhere is the attempt to express more clearly the passion or the occurrence under consideration by a repetition of single words or phrases.¹ This is but natural, for the vocabulary of the uncultivated author is so restricted, his emotions are so simple and direct, his mind so given over to the one idea which holds it, that he cannot avoid repetition, which is at once a mental necessity and a mental relief. And, as regards the composition of the song itself, repetition helps to fill out the scant verse, and to give a momentum to the stanza and a swing to the cadence which, if rightly used, are irresistible.

The dangers which beset repetition are apparent. It becomes easily monotonous, tends to destroy individuality, and at times defeats its own end; for example, instead of emphasizing the thought presented, it calls attention to the means used, the ear being quick to catch the recurrent words or phrases, often to the exclusion of the sense which underlies them, forgetting the inherent

¹ Burdach (*Reinmar der Alte u. Walther v. d. Vogelweide*, p. 84) says: 'Der germanischen Volkspoesie eignet dieses Darstellungsmittel vorzüglich.' Heinzel (*Über den Stil der altgerm. Poesie*, p. 9): 'Ein aus mehreren Worten bestehender Ausdruck wird variiert, dasselbe noch einmal gesagt, gewöhnlich durch dieselben Satzglieder, und in einer gewissen parallelen Form.' Gummere (*OEngl. Ballads*, p. 309): 'Iteration and parallelism are the constant factors of the style of Germanic ballads.' Cf. also Seelig. *Dichterische Sprache in Heines Buch der Lieder*, pp. 49, ff. and Goetze, *l. c.* A. W. Grube, *Deutsche Volkslieder*. Iserlohn. 1866, p. 104, ff. R. M. Meyer, *Die Formen des Refrains*. *Euphorion*, V (1898) p. 1, ff.

beauty of the verse while yielding too close attention to its structure. Thus in Müller's *Einsamkeit* (*Ged.*, 1, 32) the directness and effectiveness of the opening repetition is apparent :

Der Mai ist auf dem Wege,
Der Mai ist vor der Thür,

as compared with the unutterable prose of his *Griechenlieder* (*Ged.*, 2, 100) where repetition fairly riots :

Empor ! Empor ! so heisst es, der Griechen Lösungswort.
Empor zu deinem Gotte, empor zu deinem Recht,
Empor zu deinen Vätern, entwürdigtes Geschlecht !
Empor aus Sklavenketten, aus dumpfem Kerkerduft,
Empor mit vollen Schwingen in freie Lebensluft !
Empor, empor, ihr Schläfer, aus tiefer Todesnacht, etc., etc.

In the following presentation of the number of occurrences of repetition in Müller's songs we see how large a use he made of the figure. It appears not only in his verses most evidently modeled on the Volkslied, but turns up with strange insistence where it would be scarce expected, and it is this as much as any one fact which lends his songs their undeniably popular air, both as printed and as sung. It were, of course, impractical to attempt to separate the occurrences of repetition which rest upon conscious imitation of the Volkslied model from those which sprang spontaneously to Müller's lips, arising naturally from the subject to be treated—nor were such separation profitable ; for his large, at times almost excessive use of repetition, proves that here at least Müller is on the same plane with the Volkslied, relying more fully merely than did Eichendorff or Heine or Uhland on this simple artifice, to give his songs their popular tone.

Of the formal repetition, which occurs in the older epic, i. e. the constant repetition of the same phrases, or epithets, to emphasize individual ideas, there is little or none in Müller, owing to the small number of his ballad pieces. These may be found rather in Uhland.

Epizeuxis.

Epizeuxis, the form of figurative repetition in which a word is repeated without any intervening words or clause, is the simplest mode of intensifying a statement.¹ In it therefore the Volkslied finds emphasis readiest to its hand. The figure serves here to emphasize the thought, by expressing urgent entreaty; thus:

Thu auf, thu auf, vielschöne Magd. *KW.*, I, 15.
 Wein' nicht, wein' nicht, braun's Mädelein. *KW.*, I, 50.
 Trockne ab, trockne ab dein Aeugelein. *KW.*, I, 63.
 Steh auf, steh auf, lieb Reitknecht mein. *KW.*, I, 52.

or merely general emphasis:

Ach nein! ach nein! das thu ich nicht. *KW.*, I, 83.
 Ach tausendmal ihr tiefe tiefe Thal. *KW.*, I, 85.
 Im tiefen tiefen Thurm bey Wasser und bey Brodt. *KW.*, I, 101.
 Lebt wohl, lebt wohl Herr Vater mein. *KW.*, I, 153.

Oftentimes the sense is subordinate to the sound, and the repetition is effective only from a musical standpoint, as in, e. g., *Der Fuhrmann*. *K.W.*, I, 203, f.: *Wohl vor das hohe hohe Haus. Bot der dort einen guten guten Tag. Hat sie gut Bier, gut Bier und Wein. Ihre Aeuglein wurden wurden nass*, etc.

¹ Strictly speaking, *Alliteration* is the simplest of all forms of repetition, but it need hardly be considered here, as it remains in the Wunderhorn and in Müller only in the alliterative phrases (*Kisten und Kasten, Leib und Leben, Wind und Wetter, Weck und Wein, Stock und Stein*, etc., etc.) which are common to every form of descriptive speech, whether prose or poetry, and are therefore not peculiar to the popular sort of verse. It is of interest, however, to note that Müller's use of these alliterative phrases is a large one, and that there is in his verses none of the conscious employment of the figure in its length and breadth—let us merely recall

Im wallend weissen Gewande
 Wandelt er—

which has a stiffness utterly at variance with the demands of popular poetry.

Closely allied in sound-effect to this alliterative repetition are the simple rime-phrases so common to Müller, e. g.—*Sang und Klang, Rath und That, Luft und Duft, Dunst und Gunst, weit und breit, lebet und webet, gehn und stehn, kriecht und fliegt, sang und sprang*, etc.

It expresses also duration of time :

Noch lange lange Zeit. *KW.*, I, 419.

Deine gute Tage sind alle alle aus. *KW.*, II, 12.

In all of these ways Müller makes ample use of the figure :

Schätzel, Schätzel, schläfst du schon? *Ged.*, I, 41.

Kehr um, kehr um, und schilt erst deine Müllerin. *Ged.*, I, 14.

Still, still, mein Herz. *Ged.*, I, 27.

Hinter mir so weit, so weit. *Ged.*, I, 34.

Thut auf, thut auf die Fensterlein. *Ged.*, I, 36.

Immer leiser, leiser summend. *Ged.*, I, 92.

Mit hundert Leuten und mehr und mehr. *Ged.*, I, 108.

Ewig, ewig müsse dürsten. *Ged.*, I, 119.

Weit, weit von deinem Haus. *Ged.*, I, 139.

And in *Ged.*, I, 6, line 10; II, 13; II, 15; 12, 12; 16, 26; 18, 4; 17, 14; 17, 15; 18, 14; 19, 14; 20, 19; 18, 3; 20, 28; 21, 5; 32, 14; 34, 26; 35, 31; 36, 21; 36, 23; 38, 28; 39, 28; 43, 25; 47, 4; 68, 12; 69, 28; 73, 1; 74, 15; 77, 17; 83, 21; 84, 18; 84, 20; 86, 16; 87, 5; 88, 27; 89, 11; 90, 9; 90, 14; 91, 10; 93, 6; 100, 23; 102, 2; 102, 14; 119, 9; 119, 19; 119, 28; 119, 36; 134, 7; 140, 32; 146, 3; 148, 10; 153, 1; 155, 18; 163, 15; 165, 12. *Ged.*, 2, 14, 1; 24, 17; 24, 22; 24, 25; 25, 27; 33, 9; 34, 7; 35, 12; 43, 4; 47, 30; 50, 1; 51, 1; 51, 18; 70, 19; 70, 29; 76, 9; 82, 26; 82, 34; 84, 29; 89, 20; 89, 24; 90, 9; 90, 11; 90, 12; 93, 1; 97, 18; 97, 19.

Epibole.

Epibole (identical with *Anaphora*; *Epanaphora*) consists in the repetition of a phrase or a word in the beginning of two or more successive verses, clauses, or sentences. Its chief merit in naïve poetry is that it presents the key-notes of thought strikingly to the ear or to the eye, fixes the attention on the main points at issue, and pleases, as does a recurrent melody in an orchestral piece, by reason of familiarity. It aids the memory, too, which accounts for its frequent presence in popular song :

1) *Epibole within a single verse :*

Grüss ihn so hupsch, grüss ihn so fein. *KW.*, III, 84.
 Sie sangen so jung, sie sangen so alt. *KW.*, III, 83.
 Er dachte hin, er dachte her. *KW.*, II, 153.
 Sie schwungen sie hin, sie schwungen sie her. *KW.*, I, 219.
 Du wirst nicht bleich, du wirst nicht rot. *KW.*, I, 141.

Müller :

Hoch über den Segel, hoch über den Mast. *Ged.*, I, 45.
 Wol über die Brücke, wol über den See. *Ged.*, I, 62.
 Es ist so öd', es ist so kalt. *Ged.*, I, 73.
 Ich hab keinen Namen, ich hab einen Mann. *Ged.*, I, 133.
 Muss er schauen, muss er ziehen. *Ged.*, I, 137.

Also *Ged.*, I, 6, 10; 6, 21; 7, 7; 7, 21; 7, 22; 16, 21; 17, 3;
 18, 27; 22, 5; 20, 2; 23, 14; 24, 1; 25, 3; 31, 34; 32, 1;
 32, 8; 34, 25; 35, 5; 35, 11; 35, 15; 39, 31; 45, 9; 53, 10;
 55, 25; 56, 15; 60, 14; 62, 3; 62, 6; 64, 11; 64, 29; 73, 2;
 78, 15; 84, 32; 90, 10; 92, 9; 94, 5; 101, 19; 106, 16; 110,
 10; 111, 17; 116, 6; 134, 26; 137, 28; 137, 32; 137, 34;
 137, 36; 140, 11; 140, 28; 144, 1; 145, 30; 152, 31; 154,
 15; 154, 20; 154, 21; 167, 30. *Ged.*, 2, 23, 20; 41, 27; 44,
 12; 54, 15; 55, 17; 72, 19; 78, 16; 84, 18; 88, 4; 93, 7.

2) *Double epibole within a single verse :*

Of rare occurrence in the Wunderhorn, and then often irregular in structure :

Er hat kein Fleisch, kein Blut, kein Haar. *KW.*, I, 24.
 Lass ab, lass ab, ei lasse ab. *KW.*, I, 189.
 Durch Kreuz, durch Leiden, durch allerlei Noth. *KW.*, I, 203.

Rarely used by Müller, but in more musical manner :

Nur nach, nur mit uns, nur von hinnen. *Ged.*, I, 44.
 So eng, so kurz, so schmal. *Ged.*, I, 103.
 So voll, so hell, so rein. *Ged.*, I, 125.

Also *Ged.*, I, 127, 26. *Ged.*, 2, 24, 30; 88, 6; 177, 14.

3) *Epibole in two consecutive verses :*

Gott grüss euch Jungfrau hübsch und fein,
 Gott grüss euch Auserwählte. *KW.*, I, 340.
 Schmied's nicht zu gross, schmied's nicht zu klein,
 Schmied's für ein schönes Fingerlein. *KW.*, III, 84.

Also *KW.*, I, 42, 17-18; I, 90, 12-13; I, 275, 22-23; III,
 7, 27-28, etc.

Müller: Der Mai ist auf dem Wege,
 Der Mai ist vor der Thür. *Ged.*, I, 32.
 All Jahr' ein frisches Herzchen.
 All Jahr' ein frischer Kranz. *Ged.*, I, 66.

Also *Ged.*, I, 4, 27-28; 4, 34-35; 7, 31-32; 9, 33-34; 11, 8-9; 11, 12-13; 12, 13-14; 13, 13-14; 13, 30-31; 14, 4-5; 14, 8-9; 14, 14-15; 14, 17-18; 14, 21-22; 15, 10-11; 15, 20-21; 16, 6-7; 16, 12-13; 18, 5-6; 19, 15-16; 22, 5-6; 23, 9-10; 24, 5-6; 24, 28-29; 27, 8-9; 28, 8-9; 28, 27-28; 32, 23-24; 32, 27-28; 33, 2-3; 33, 22-23; 33, 28-29; 34, 9-10; 35, 7-8; 35, 25-26; 38, 20-21; 40, 6-7; 46, 5-6; 48, 14-15; 50, 8-9; 51, 1-2; 51, 22-23; 51, 27-28; 54, 6-7; 54, 24-25; 55, 2-3; 55, 29-30; 57, 2-3; 57, 30-31; 58, 22-23; 61, 9-10, and *one hundred and eighty (180) odd* additional cases of epibole in two consecutive verses in Müller's poems, exclusive of those in the *Griechenlieder*, which are as the sands of the sea. These cases of epibole range from the repetition of a single monosyllabic word (such as *ich, wer, was*) to the repetition of whole clauses. Whether such excessive employment of a single formula by a poet is justifiable in art, or no—this is not the question which here concerns us. It is sufficient to establish the fact that Müller reverted most often to just that figurative formula (epibole) which is a distinguishing outward mark of the lyric Volkslied.

4) *Epibole in three or more consecutive verses:*

Sie kamen an eine Hasel dort,
 Sie kamen ein Fleckchen weiter hin,
 Sie kamen auf eine Wiese grün. *KW.*, I, 274.

Denn ich bin dir verpflichtet,
 Denn ich bin dir vertraut,
 Denn ich bin deine Braut. *KW.*, II, 12.

Macht Herze gesund,
 Macht d'Jugend verständig,
 Macht Todte lebendig,
 Macht Kranke gesund. *KW.*, I, 164.

Bald gras ich am Neckar,
 Bald gras ich am Rhein,
 Bald hab ich ein Schätzel,
 Bald bin ich allein. *KW.*, II, 15.

Also *KW.*, II, 150, 15-17; II, 160, 25-28; III, 70, 23-26; III, 79, 22-24; III, 121, 17-19; III, 134, 3-11; III A, 57, 7-10, etc.

Müller :

Hat sie den grünen Kranz im Haar,
Hat sie den grünen Mann im Arm,
Hat sie im Hause Reigenschwarm. . . *Ged.*, I, 82.

Ich habe nicht geschlafen,
Ich habe nicht gewacht,
Ich habe nur geträumet,
(An dich hab' ich gedacht.) . . *Ged.*, I, 139.

Je höher die Glocke,
Je heller der Klang;
Je ferner das Mädchen,
Je lieber der Gang. . . *Ged.*, I, 76.

Frage, was die Liebe sei.
Frage den, der liebefrei;
Frag ihn, den die Liebe kost;
Frag ihn, den die Lieb' erhost. . . *Ged.*, 2, 137.

Also *Ged.*, I, 5, 20-23; 6, 12-14; 8, 30-32; 9, 26-28; 13, 36-38; 19, 1-3; 31, 29-31; 38, 5-7; 38, 24-26; 57, 10-12; 74, 31-33; 82, 25-27; 98, 15-17; 104, 22-25; 104, 14-16; 111, 9-11; 113, 29-31; 124, 19-23; 131, 18-20; 135, 20-22; 139, 1-3; 145, 27-29; 148, 15-17. *Ged.*, 2, 7, 17-19; 21, 14-16; 33, 3-6; 81, 4-6; 85, 6-8, etc.

5) *Alternating epibole* :

Sie ging wol unter die Linden,
Ob sie ihren Liebsten möcht finden,
Sie ging wol in das grüne Holz. . . *KW.*, I, 62.

Warum bist du so grüne?
Hab' Dank, hab' Dank, wackres Mägdelein,
Warum bist du so schöne. . . *KW.*, I, 192.

Also *KW.*, I, 165, 7-9; I, 204, 5-7; I, 234, 18-20; II, 93, 24-26; II, 16, 1-3; II, 142, 8-10, etc.

Müller :

Könnte ich wehen
Durch alle Haine.
Könnte ich drehen
Alle Steine. . . *Ged.*, I, 7,

Ach, da sah ich goldne Aehren
 Auf den Pfad hertüberhangen,
 Ach, da sah ich goldne Ranken. . . *Ged.*, I, 158.

Also *Ged.*, I, 5, 16-18; 7, 24-28; 9, 9-12; 12, 5-12; 16, 29-31; 17, 18-20; 17, 22-24; 18, 26-28; 18, 31-33; 19, 9-11; 20, 5-7; 20, 10-12; 24, 29-31; 37, 10-12; 40, 1-3; 42, 18-20; 42, 11-13; 42, 23-25; 44, 22-24; 45, 6-8; 54, 28-30; 59, 17-19; 65, 12-14; 74, 10-12; 75, 14-16; 76, 1-3; 76, 10-12; 77, 26-28; 85, 13-15; 88, 18-20; 100, 7-9; 101, 9-15; 131, 30-34; 140, 9-11; 142, 32-34; 156, 7-9; 158, 4-8; 162, 13-15. *Ged.*, 2, 15, 7-11; 15, 13-15; 18, 5-7; 33, 14-16; 38, 29-31; 43, 12-14; 44, 18-20; 45, 26-28; 50, 2-4; 78, 15-18; 79, 22-24; 86, 7-9; 86, 10-12; 169, 7-9.

6) *Double alternating epibole*:

Wenn du zu meim Schätzel kommst,
 Sag: Ich liess sie grüssen.
 Wenn sie fraget, wie mirs geht?
 Sag: auf beyden Füßen.
 Wenn sie fraget, ob ich krank?
 Sag: ich sey gestorben;
 Wenn sie an zu weinen fangt,
 Sag: ich käme morgen, . . *KW.*, I, 232.

Was bat mich ein schöner Garten,
 Wenn ich nichts darinnen hab,
 Was bat mich die schönste Rose,
 Wenn ich sie nicht brechen soll,
 Was bat mich ein jung frisch Leben,
 Wenn ichs nicht der Lieb ergeb. . . *KW.*, II, 32.

Also *KW.*, II, 15, 24-27; II, 185, 23-26; II, 200, 23-26;
 II, 201, 4-10; II, 237, 5-8; II, 335, 19-22; III, 97, 1-20, etc.

Müller:

Gestern fuhr ich auf den Wasser,
 Heute sitz ich auf dem Sand;
 Gestern hatt' ich noch ein Dirnel,
 Heut hat's mir den Korb gesandt. . . *Ged.*, I, 74.

Er klopft an allen Herzen
 Und bettelt um ein Stübchen;
 Er schaut in jedes Auge
 Und bettelt um ein Flämmchen;
 Er geht an alle Lippen
 Und bettelt um ein Küsschen. . . *Ged.*, I, 169.

Also *Ged.*, I, 11, 31-34; 76, 30-33; 93, 23-26; 135, 1-4; 143, 29-33; 139, 9-12; 170, 32-35. *Ged.*, 2, 167, 5-8; 188, 11-14.

7) *Epibole in two or more stanzas:*

Frequent in both Wunderhorn and Müller. To avoid cases which may rest upon mere coincidence, only such occurrences are mentioned where more than one introductory word is repeated.

KW., I, 73, stanzas 2, 3, 4. *KW.*, I, 93, st. 1, 2, 3. *KW.*, I, 105, st. 4, 5. *KW.*, I, 188, st. 3, 4. *KW.*, I, 202, st. 3, 4, 5. *KW.*, I, 207, st. 4, 5, 6. *KW.*, I, 251, st. 2, 3, 4. *KW.*, I, 281, st. 2, 3, 5. *KW.*, I, 283, st. 1, 3. *KW.*, II, 10, st. 2, 3, 4, 5. *KW.*, II, 142, st. 3, 4, 6. *KW.*, II, 383, st. 2, 3, 4, etc., etc.

Müller:

Ged., I, 8, st. 2, 4; 8, st. 5, 6; 9, st. 3, 4; 18, st. 5, 7; 42, st. 2, 3; 47, st. 2, 3, 4; 65, st. 1, 4, 5, 7; 66, st. 1, 3; 66, st. 6, 8; 78, st. 7, 8, 9, 10; 90, st. 4, 7; 136, st. 1, 2, 3, 4, 5; 140, st. 1, 3; 146, st. 4, 5, 6, 7, 8. *Ged.*, 2, 44, st. 5, 6; 51, st. 4, 5; 67, st. 1, 3; 75, st. 5, 10, etc.

Epistrophe.

Epistrophe (identical with *Epiphora*) is a kind of refrain, no matter how imperfectly carried out, whether occurring within a single verse, or regularly through several stanzas. A twin-figure to epibole, it appears at the end of two or more successive clauses, verses or sentences, instead of at their beginning.¹

1) *Epistrophe within a single verse:*

Nun schick dich Mägdlein, schick dich. . . *KW.*, I, 25.

Sinds gute Kind, sinds böse Kind. . . *KW.*, I, 362.

Deine Leute schmähen mich, ju ja schmähen mich. . . *KW.*, II, 194.

Lass rauschen Lieb, lass rauschen. . . *KW.*, II, 50.

¹ Its origin was doubtless due often to the exigencies of extempore composition, where the author found it convenient, in lieu of an elusive rime, to repeat the same words with which a prior clause, verse or sentence had ended.

*Müller:*Von ferne, ganz von ferne. . . *Ged.*, I, 10.Ohne Ruh' und suche Ruĥ'. . . *Ged.*, I, 54.Und das meine, ach das meine. . . *Ged.*, I, 140.Da find' ich eins, da hab' ich eins. . . *Ged.*, I, 146.

Also *Ged.*, I, 6, 16 ; 20, 10 ; 20, 16 ; 47, 28 ; 76, 11 ; 77, 21 ;
79, 3 ; 83, 4 ; 127, 6. *Ged.*, 2, 76, 13.

2) *Epistrophe in two or more verses :*

Mein Mütterlein thut schelten,
Verschütte ich den Wein,
Den rothen kühlen Wein,
Der Wein thut sehr viel gelten. . . *KW.*, I, 189.

Das eine sind die Thränen,
Das andre ist der See,
Es wird von meinen Thränen,
Wohl tiefer noch der See. . . *KW.*, I, 236.

Also *KW.*, I, 64 lines 12-14. *KW.*, I, 78 (throughout),
KW., I, 80 (throughout). *KW.*, I, 83, 11-12. *KW.*, I, 84,
4-6. *KW.*, I, 85, 17-18. *KW.*, I, 85, 22-24. *KW.*, I, 91,
12-13. *KW.*, I, 94, 5-7. *KW.*, I, 100, 19-20. *KW.*, I, 113,
23-24. *KW.*, 114, 8-9. *KW.*, I, 115, 10-12. *KW.*, I, 126,
1-3. *KW.*, I, 131, 19-21. *KW.*, I, 140, 15-17. *KW.*, I,
144, 15-16. *KW.*, I, 156, 12-14. *KW.*, I, 179, 4-5. *KW.*,
179, 19-22 ; 25-26. *KW.*, I, 180, 1-2. *KW.*, I, 190, 12-14.
KW., I, 191, 21-23. *KW.*, I, 207 (throughout). *KW.*, I,
229 (throughout). *KW.*, I, 231, 21-22. *KW.*, I, 232, 18-19.
KW., I, 234, 1-2, etc., etc.

Müller :

Hier und da ist an den Bäumen
Noch ein buntes Blatt zu sehn,
Und ich bleibe vor den Bäumen
Oftmals in Gedanken stehn. . . *Ged.*, I, 52.

Und red' ich mit den andern,
Das mach' dir keine Pein ;
Ich rede mit den andern
Und denk' auf dich allein. . . *Ged.*, I, 81.

Also *Ged.*, I, 19-22 ; 6, 23-26 ; 6, 27-30 ; 7, 1-4 ; 7, 6-8 ;
11, 11-16 ; 11, 25-29 ; 53, 1-3 ; 53, 5-7 ; 77, 30-78, 1 ; 135,
1-3 ; 156, 1-3. *Ged.*, 2, 21, 22-30 ; 21, 23-31 ; 74, 22-24.

Müller made smaller use of epistrophe than did the Volkslied, as was to be expected in a poet who carried rime to so perfect a finish as he did.¹ The carelessness of rime in popular song which is so distinguishing a feature of it was imitated (especially in his earlier poems) more largely by Heine. Cf. Goetze, *l. c.* p. 38. The very unvarying smoothness of rime noticeable in Müller (as in Eichendorff) makes the body of his verse monotonous, without the rough individuality which characterizes more naïve song.

Refrain.

Grube recalls that the refrain is to a song what rime is to the spoken verse. Weak as the popular song may be in the strict observance of meter, careless as it may be even in rime, yet in the refrain it is ordinarily strong, sure and correct. For its chief strength lies just on the side of melody and music, not on the side of thought. Therefore the refrain is a characteristic peculiarity of the Volkslied, and the modern lyric has received it from the hands of the older popular song.

If the epibole be carried consistently through all the stanzas of a song, it then becomes *an initial refrain*. This

¹ But in two songs (*Vineta, Ged.*, I, 102. *Letzte Hoffnung*, I, 52) he reaches by means of a constant epistrophe an unusually strong effect. In the latter song particularly the parallelism in mood between nature and the poet is compassed by the insistent repetition of the alternating end-word throughout the three stanzas of the poem. It is as if the attention of the reader (or hearer) were recalled with each new couplet and focussed upon the one morbid thought of the poet: 'the leaf is trembling and falling, trembling—and falling—and I am to fall with it.' So perfectly does the epistrophe exclude all other idea, that the last verse which introduces the ever-ready tears of the poet passes happily unnoticed. Is it necessary to add that epibole and epistrophe, tiring as they do, when widely used, the reader's eye, find their perfect use only in the sung verse? The printed page of *Die schöne Müllerin* wearies with its endless, its everlasting simple repetitions, while as the text to Schubert's music it is adequate. One is led to believe that as a dramatic poet has ever the acted play in mind when he is composing, so did the lyric Müller have in mind the humming and droning of some simple folk-melody.—For the epistrophe that kills, cf. Platen's *Gaselen, Ges. Werke*, Stuttgart, 1853, ii, 3-84. Neatly characterized by Bölsche, *Heinr. Heine*, Leipzig, 1888, p. 188.

is of somewhat rare occurrence in the Wunderhorn, for in the few perfect, unmodified examples of it which do here occur interference (by Brentano) is almost certain. Instance the 14 stanzas of *Sollen und Müssen*, *KW.*, I, 80–82, of which only the first is in real sense a Volkslied, as is proven by its appearance in the 16th century song-collections: Schöffner u. Apiarius, *65 Lieder*, Strassburg, 1536. Ott, *115 Lieder*, Nürnberg, 1544. Forster, *Frische Liedlein*, Nürnberg, 1552, cf. Birlinger and Crecelius ed. *KW.*, I (1874), p. 523. The other 13 stanzas are additions. In Uhland's *Volksl.*, however, numerous examples of this initial refrain are given (e. g., no. 4, A. B., no. 5, A. B., no. 6, no. 9; A. B., etc.), which show it was a common method of accentuating the main thought which animated the verse.

If epistrophe be carried consistently through all the stanzas of a song, it then becomes *an end refrain*. Real examples of this are very rare, unless one count all the cases where not only the closing words of corresponding verses in different stanzas are identical, but the entire verses themselves: that is, unless one count as epistrophe all occurrences of refrain.

Twenty-seven songs in the first volume of the Wunderhorn alone show a well-developed refrain. *KW.*, I, 19, 34, 54, 73, 80, 93, 97, 198, 207, 229, 232, 235, 251, 253, 259, 263, 285, 298, 309, 311, 325, 328, 345, 347, 364, 371, 372. These songs, as has been above suggested, are not all, perhaps not many of them, real Volkslieder, but yet the very fact that the refrain is used so often, so unconsciously even, to give the remodeled song the flavor of the popular song, is proof positive that it is regarded as a *sine qua non* of lyric Volkslieder. And Richard M. Meyer has shown (*Neuhochdeutsche Metrik*, p. 392. *Zfv. Littgesch.*, I, 34. *Grundlagen d. mhd. Strophenbaues*, *QuF.*, 58. *Altgerm. Poesie*, p. 340. *Euphorion*, 5, p. 1. Cf. also K. Bücher. *Arbeit u. Rhythmus*, p. 72, *et seq.*) that the refrain is older than the intervening stanzas, that it was just in the refrain that a real rhythm was first established, followed after-

wards by the digressions, which were at first undertaken by some one individual to explain the sense of the refrain, and afterward came to be the important part of the song—the refrain fading, until its very meaning was at times lost, and it became nothing but an unintelligible and lolling interlude. Most really popular then of all the song is the refrain of it, for here was the outbreak descriptive of an emotion so simple that every hearer, were his intelligence but little more than that of the beast, could feel and need it. When the services of an individual were required to explain the sense of this refrain, by digressions calculated to arouse a renewed interest in it, then the unconscious refrain had ceased to sing itself, and we must presuppose the professional ballad-singer in the center of the scene, and around him an audience which took part objectively in his performance by chanting in unison, and at stated intervals, a refrain already stereotype.

Müller made comparatively small use of the complete refrain, although, like the other romantic poets, he was prone to begin or end two or more consecutive stanzas with a similar verse; often giving the refrain over without warning just as he had established it. The reason of his infrequent employment of it is largely due, without doubt, to the extreme musicality of his verses, the whole trend of them being in rhythm, rime and meter so simple and catching, that the presence of a set refrain would rather injure than improve. Besides this their brevity, as well as possibly the fact that Müller felt the imperfect refrain (anaphora, epiphora), which he used so largely, better suited to the reality of his dramatic verse, than the more stilted, regularly-recurrent complete refrain. This last thought would seem to be demonstrated when it is seen that he turned the refrain to use most often in his drinking songs, that is in the *Gesellschaftslieder* written with a view to some special occasion, where he first embodies his catchword in a refrain (as R. M. Meyer says pointedly of Arndt, Herwegh and Béranger), and then invents the text to it. *E. g.*—

Ich bin nicht gern allein
Mit meinem Glase Wein. . . *Ged.*, 2, 38.

Hört ihr Herrn, und lasst euch sagen :
Weil die Uhr hat zehn geschlagen. . . *Ged.*, 2, 40.

Guter Wein lehrt gut Latein.¹ . . *Ged.*, 2, 48.

Und zum Abschied stimmt ein :
Was nicht sein kann, kann nicht sein. . . *Ged.*, 2, 52.

Lustig leben, selig sterben,
Heisst des Teufels Spiel verderben. . . *Ged.*, 2, 56.

Tres faciunt Collegium. . . *Ged.*, 2, 60.

Blanke, schlanke Kellnerin. . . *Ged.*, 2, 81.

and even more noticeably in certain *Griechenlieder*, where the refrain works destructively :²

Preiset die Zweihundert nicht ;
Preiset, Brüder, nur den Einen. . . *Ged.*, 2, 111.

Wer für die Freiheit kämpft und fällt,
Dess Ruhm wird blühend stehn. . . *Ged.*, 2, 115.

There are, however, a few cases where the refrain grows naturally out of the poet's mood, as does a flower from the ground (as with Goethe, Brentano, Burns or the Volks-

¹ This line Müller undoubtedly had from Rabelais (from the words of Janotus de Bragmardo), cf. *Gargantua*, Bk. 1, Chap. xix: *De bon vin, on ne peut faire mauvais Latin*. Other verse of Müller reminds distinctly of Rabelais' description of the birth of Gargantua—viz. his *Romanze* entitled *Der Trinker von Gottes und Rechts wegen*. *Ged.*, 2, 63.

² The extreme type of song where the given catchword is embodied as a refrain is of course the *Glosse*, where (corresponding to the symphony in music) the theme is first given in the opening stanza, to be enlarged upon and varied in the following stanzas. In Müller's two extant examples of this verse-form—*Wir wissen uns zu finden*, *Ged.*, 2, 148, and *Sehnsucht und Erfüllung*, *Ged.*, 2, 150—we have his only attempts at parody. Despite the fact that the vocabulary and metre remind here, as ever, of the Volkslied, the effect of both is stilted and inane, and it is undoubted cause for congratulation that the poet gave over further effort in this medium, of which other Romantics were so fond. Such *tours de force* as *Glossen*, *Stamm-buchpoesie*, and stanzas with given end-rimes, *bouts rimés*, accord ill with the ingenuousness of Müller's other manner.

lied: cf. Meyer, *l. c.* p. 22). Thus in *Wanderschaft, Ged.*, I, p. 4. *Ungeduld, Ged.*, I, p. 9. *Die liebe Farbe, Ged.*, I, p. 16. *Die Post*, I, 49. *Abschied*, I, 78. *Frühlingseinzug*, I, 83. *Erste Liebe*, I, 136.

Epanadiplosis.

As the refrain grows naturally out of an expanded epibole or epistrophe, so epanadiplosis grows naturally out of an expanded epizeuxis. We have here the thought repeated in a following verse or stanza by the recurrence of a word which has just been used in a preceding verse or stanza. As the figure of syntax begins to grow more complex, however, we find that it occurs more and more rarely in both Volkslied and Müller. Is it a coincidence merely that Heine made large use of this figure (cf. Seelig, *l. c.* pp. 55-58; Goetze, 39-42), or would it aid in establishing the thesis that Heine was less natural and more conscious in his employment of the popular figures of syntax than was Müller—that where (as has been before asserted) Müller was suggestive, Heine was anti-thetic; that where Müller was simple, Heine was studied?

Wunderhorn:

Er lässt mich ja setzen im tiefen tiefen Thurm,
Im tiefen tiefen Thurm bey Wasser und bey Brodt. . . I, 101.

Erlaub mir zu küssen dein'n purpurrothen Mund.
Dein purpurrother Mund macht Herzen gesund. . . I, 164.

Der Mai will sich mit Gunsten,
Mit Gunsten beweisen. . . I, 201.

Schenk sie der Schönen dort,
Ja dort, von dem aller süßsten ein. . . I, 203.

Was wollt ihr für ein Lied,
Ein Lied von der Frauen von Weissenburg. . . I, 242.

Also *KW.*, I, 77, 11. 6-7; I, 83, 3-4; I, 103, 2-6; I, 111, 1-2; I, 140, 2-3; I, 170, 5-6; I, 189, 20-22; I, 261, 6-7, etc.

Müller :

Du blondes Köpfchen, komm hervor.
Hervor aus euerm runden Thor. . . *Ged.*, 1, 10.

Und sähe sie nicken und blicken,
Sie nickten und blickten ihr nach. . . *Ged.*, 1, 12.

Der Frühling pocht und klopft ja schon—
Er pocht und klopft was er kann. . . *Ged.*, 1, 83.

Wirft sie herab zwei purpurrothe Knöspchen.
Die purpurrothen Knöspchen wollen sagen. . . *Ged.*, 2, 24.

Also *Ged.*, 1, 6; 11, 17-18; 12, 25-26; 18, 30-32; 54, 3-4;
58, 8-9; 84, 18-19; 87, 14-16; 146, 28-29; 155, 15-16.
Ged., 2, 18, 17-18; 34, 12-13; 44, 33-36; 59, 13-14; 66,
14-15; 178, 2-5.

Inverted Repetition.

A common figure in the Volkslied. The thought to be emphasized is repeated, but in inverted order, so that the mind of the listener may dwell for a moment upon the content of it. Müller made very sparing use of the figure, because of the jingling (at times fairly silly) quality which it lends to the thought, except where there is need of especial emphasis. Such inversion is typical in one sort of *Kinderlied*, an example of which is the *Reiterlied auf des Vaters Knie* (*KW.*, III A, pp. 60-61):

Der Bauer wills verkaufen,
Verkaufen wills der Bauer,
Das Leben wird ihm sauer,
Sauer wird ihm das Leben,
Der Weinstock, der trägt Reben,
Reben trägt der Weinstock,
Hörner hat der Ziegenbock,
Der Ziegenbock hat Hörner. . . etc., etc.,

which figure the English language knows in more than one such *Mother Goose* rime as

Old King Cole was a merry old soul,
And a merry old soul was he.

(Cf. also *KW.*, III A, 36. III A, 102.)

Wherever it is used in the Wunderhorn, the figure seems to betoken simple poverty of thought on the part of the speaker, who, having nothing more to say, and with a verse or two of the stanza yet unfilled, is fain to retrace his steps and indulge in vain repetition, as the heathen do. *E. g.*—

So muss es so schön seyn als ich,
Es muss wie ich so schön seyn. . . *KW.*, III, 56.

Bald haben wir kein Geld, bald haben wir kein Brod,
Bald haben wir kein Brod, bald haben wir kein Geld. II, 28.

Gustav der Gross ist todt,
Todt ist Gustav der Gross. . . II, 96.

Ich muss zu meinem Schätzgen gehn,
Zu meinem Schatz, da muss ich gehn. . . III, 81.

After a perusal of these (and the score of other places in the Wunderhorn where the figure occurs) it is small matter for wonderment that Müller used inverted repetition less than a dozen times in his whole collection of verse :

Ich möchte ziehn in die Welt hinaus,
Hinaus in die weite Welt. . . *Ged.*, I, 16.

Wie fern von mir, von dir wie fern. . . *Ged.*, I, 106.

Ich bin zur Welt gekommen
In Wogen und in Wind,
Und Wind und Wogen wiegen
Mich als ein kleines Kind. . . *Ged.*, 2, 17.

Also *Ged.*, I, 45, 1-3; 103, 17-18; 146, 28-29; 151, 19-24.
Ged., 2, 17, 15-17; 52, 22, 34; 59, 1-2.

Parallelism.

In a preceding chapter mention has been made of the *Gesprächslieder*. These alternate songs, where question and answer (or statement and refutation) follow one another in quick succession, where the dialogue is spirited and flows on without pause, are favorite Volkslieder. As in the older *Lügenmärchen*, the end of one statement forms the beginning of the next, often literally, and gives

rise to a constant parallelism throughout the song—a mode of repetition which is often peculiarly forcible, in that it considers the preceding statement in its entirety for a moment or so, only, perhaps, to scorn or reject it immediately thereafter.

The following 3 stanzas are quoted from the song of 16 stanzas in the *Wunderhorn* :

Lieber Schatz, wohl nimmerdar
Will ich von dir scheiden,
Kannst du mir aus deinem Haar
Spinnen klare Seiden.

Soll ich dir aus meinem Haar
Spinnen klare Seiden,
Sollst du mir von Lindenlaub
Ein neu Hemdlein schneiden.

Soll ich dir aus Lindenlaub
Ein neu Hemdlein schneiden,
Musst du mir vom Krebselein
Ein paar Scheren leihen. . . II, 410.

Also *KW.*, I, 34. *Die schwarzbraune Hexe*, *KW.*, I, 43. *Liebe spinnt keine Seide*, *KW.*, I, 47. *Schürz dich Gretlein*, *KW.*, I, 50. *Der Ritter und die Magd*, *KW.*, I, 62. *Liebesprobe*, *KW.*, I, 192. *Das Mädchen und die Hasel*, *KW.*, I, 220. *Der unschuldige Tod des jungen Knaben*, etc., etc.

Müller makes use of this symmetrical parallelism in but three of his songs which are set in dialogue form, viz. *Ländlicher Reigen*, *Ged.*, I, 65. *Thränen und Rosen*, *Ged.*, I, 139. *Der Todtgesagte*, *Ged.*, I, 133 :

Gott grüsse Euch, mein feines Kind,
Sagt an, wer Eure Eltern sind.—
Ich bin nicht mehr ein feines Kind,
Meine Eltern schon lange gestorben sind.—
Mein Schatz ist zogen ins Feld hinaus
Und hat sich gepflückt einen blutigen Strauss.—
Wer war Eu'r Schatz, der wackere Held ?
Ich kannte viel Männer im blutigen Feld.—

Such parallelism of dialogue is not to be confused with the mental parallelism, which has already been considered in a preceding chapter. This latter consists in describing

actions or emotions in such a way that the thought is developed in each case in the same sequence, so that there ensues a constant similarity between the various descriptions.

Polysyndeton.

Asyndeton, the figure in which energy of style is secured by the ellipsis of connectives (generally of the conjunction *und*) is a conspicuous characteristic of the Volkslied—tending to give it the terseness which has been above noted. Song after song in the Wunderhorn, of from five to ten stanzas in length, in which there is no single occurrence of the word *und*, prove the truth of this assertion. *Grossmutter Schlangenköchin*, KW., I, 19. *Das Feuerbesprechen*, KW., I, 21. *Die widerspenstige Braut*, KW., I, 30. *Liebe spinnt keine Seide*, KW., I, 42. *Schürz dich Gretlein*, KW., I, 46. *Heinriche Konrade der Schreiber im Korb*, KW., I, 53. *Die Diebsstellung*, KW., I, 75. *Wassersnoth*, KW., I, 77, etc., etc. The Volkslied does not bridge over the gaps between sentences, which therefore seem uttered directly and without shaping. Examples of asyndeton in Müller are *Danksagung an den Bach*, Ged., I, 6. *Der Neugierige*, I, 7. *Die liebe Farbe*, I, 16. *Der Perlenkranz*, I, 28. *Die Wetterfahne*, I, 47. *Erstarrung*, I, 48. *Die Krähe*, I, 52. *Das Irrlicht*, I, 55, etc.

The four volumes of the Wunderhorn have no perfectly developed examples of polysyndeton (figurative repetition of connectives, generally *und*)—no examples, that is, where the use of the figure gives a heightened effect to the narrative by the impetus which it lends the action. We have *und* repeated several times in such a list as

Und ein Sau die nicht Junge trägt,
 Und ein Kuh die nicht Milch giebt,
 Und ein Tochter die all Nacht ausliegt,
 Und ein Sohn der allzeit gern spielt,
 Und ein Frau die ihm heimlich abstiehlt,
 Und ein Magd die da geht mit einem Kind. . . KW., II, 62.

We have *und* repeated in a lolling refrain such as

Und thu deine schwarzbraune Aeuglein zu,
Und ruh, und ruh, und ruh in sanfter Ruh. . . *KW.*, III, 12.

or as a mere connective between coördinating sentences, as

Und als sie sind zusammen kommen,
So haben sie das Gewehr genommen.
Und da sie kommen zu dem Streit,
Da macht ein jeder Reu und Leid.
Und da sie auf ihn wollten hin,
Da ging es ihnen durch den Sinn. . . *KW.*, I, 326.

or again as in the following lines:

Und wenn ich soll arbeit,
So möcht ich versinke ;
Und wenn ich gestorbe,
Ich lat mich begrabe,
Und lat mer vom Schriener
Zwey Bretcher abschabe,
Und lat mer zwey frige Herzer druf mahle.
KW., II, 65.

But in only two or three places do we have the beginnings of a polysyndeton, which lends to the style a desirable artlessness and a smoothness such as the modern lyric knows.

Sie saufen und schreien als g'hört das Haus ihn'n,
Und saufen und schreien sich blitzblau und grün.
Bald tanzens und springens und hüpfens am Fleck,
Und nehmen den Knechten den Tanzböden weg.
Und machen ein Haufen und grausam Gefecht,
Und hauen und stechen und schreien erst recht. . .
KW., II, 442.

(Cf. also *KW.*, I, 75 ; *KW.*, I, 365.)

With the apparent poverty of these examples cited from the Wunderhorn compare the wide use made of polysyndeton by Goethe and Brentano, Kerner and Uhland, and Heine—but by none more than by Müller, who played upon this simple *und*, to bring out cadences entirely out of proportion to the means used. Cf. the following:

Hinunter und immer weiter,
 Und immer dem Bache nach,
 Und immer frischer rauschte
 Und immer heller der Bach. . . *Ged.*, I, 5.

Und das Haus, wie so traulich !
 Und die Fenster, wie blank !
 Und die Sonne, wie helle
 Vom Himmel sie scheint ! . . *Ged.*, I, 6.

Und der Steine lustig Pfeifen,
 Und des Wasserrads Gebraus,
 Und der Werke emsig Klappern,
 's jagt mich fast zum Thor hinaus. . . *Ged.*, I, 8.

Und Lenz wird kommen,
 Und Winter wird gehen,
 Und Blümlein werden
 Im Grase stehn. . . *Ged.*, I, 19.

Und sähe und hörte,
 Wie gut ich ihr bin
 Und wie ich ihr diene
 Mit stetigem Sinn.
 Und Liebchen thät sagen :
 Du thust mir behagen,
 Und sagte und sänge
 Und spielte nur mich,
 Und trüge im Mund und im Kopf und im Herzen
 Mich ewiglich. . . *Ged.*, I, 37-38.

Und zischt ihm in die Ohren,
 Und zuckt ihm durch den Sinn,
 Und zieht an allen Fingern
 Ihn nach dem Hahne hin. . . *Ged.*, I, 126.

Also *Ged.*, I, 7, 24-28 ; 9, 22 ; 11, 12-13 ; 12, 1-12 ; 14, 5-9 ;
 14, 21-22 ; 20, 5-7 ; 31, 16-17 ; 31, 34-35 ; 33, 1-3 ; 38, 24-
 27 ; 45, 1-4 ; 57, 11-12 ; 62, 6-8 ; 64, 6 ; 65, 11-15 ; 66, 3-6 ;
 71, 3 ; 71, 13-15 ; 74, 5-7 ; 76, 1-6 ; 78, 5-10 ; 78, 17-19 ;
 85, 25-32 ; 86, 1-6 ; 93, 1-3 ; 97, 1-4 ; 98, 6-7 ; 101, 9-15 ;
 108, 9-11 ; 121, 16-20 ; 139, 9-11 ; 141, 23-25 ; 152, 4-8 ;
 152, 32-34, etc., etc.

Climactic Repetition.

There are distinguishable in lyric poetry several kinds of climax. Ascension of the thought is secured by 1. Repeating the simple positive degree of adjective or adverb by using the comparative or superlative form of it. 2. Repeating a simple form of a word in its compound form. (Seelig has shown this to be a conspicuous characteristic of Heine's style.¹) 3. Repeating the thought by heaping up synonymous words or phrases (usually identical with either polysyndeton or epizeuxis). 4. Repeating always the preceding word, to carry it consistently on to its progression. 5. Repeating the word, to give it a closer application, or a nearer restriction.

Examples of all five of these classes are found here and there in Müller's poems, most frequently nos. 3 and 5. The latter, however, is the only form of real climactic repetition of frequent occurrence in both the Volkslied and Müller, and has become a typical formula in address.

Wunderhorn:

Ach Meister, lieber Meister mein. . . I, 221.
 Ach Gretlein, liebes Gretlein. . . I, 47.
 Ach Mutter, liebe Mutter mein. . . I, 51.
 Ach Vater, liebster Vater. . . I, 133.
 Ach Sohn, ach lieber Sohne mein. . . I, 90.
 Ach Sohne, liebster Sohne mein. . . I, 220.
 O Hauptmann, lieber Hauptmann mein. . . I, 281.
 Ach Schildknecht, lieber Schildknecht mein. . . I, 294.
 O Vater, lieber Vater mein. . . I, 323, etc., etc.

Müller:

Ei Bächlein, liebes Bächlein. . . *Ged.*, I, 6.
 Ach Bächlein, liebes Bächlein. . . *Ged.*, I, 20.
 Ei Thränen, meine Thränen. . . *Ged.*, I, 47.
 Ach Liebe, ferne Liebe. . . *Ged.*, I, 76.
 Ach Meister, wilder Meister. . . *Ged.*, I, 126.
 Schätzchen, allerliebstes Schätzchen. . . *Ged.*, I, 150.

¹ Cf. Seelig, *I. c.* pp. 66-70. Quite as noticeable in Müller by its omission. Careful search reveals but two examples (in the prologue to the *Schöne Müllerin*, *Ged.*, I, 3).

Zu einem funkelnagelneuen Spiel
 Im allerfunkelnagelneusten Stil;
 Greisester von allen Greisen,
 Weisester von allen Weisen.

and *Ged.*, 2, 80:

Wunderhorn:

Er nahm sie bey den Händen,
 Bey ihrer schneeweissen Hand. . . I, 47.

Verschütte ich den Wein,
 Den rothen kühlen Wein. . . I, 189.

Müller:

Es rauschten die Zweige vom Ufer her,
 Und sie rauschten so tief, und sie rauschten so schwer.
 . . . *Ged.*, I, 62.

In das Thal bin ich zurückgegangen.
 In das kleine, tiefe, finstre Thal. . . *Ged.*, I, 80.

Wer hat die weissen Tücher,
 Die weissen, duftenden Tücher. . . *Ged.*, I, 87.

Also: *Ged.*, I, 10, 22; 14, 2-3; 14, 5; 15, 18; 16, 22; 16, 25-26; 19, 33; 23, 13; 24, 25-26; 54, 6-7; 65, 13-14; 65, 20-21; 72, 5-7; 76, 26-27; 79, 33-34; 97, 10-11, etc.

POPULAR SPEECH-WORDS.

An especial difficulty meets the student who would attempt the classification of all such words in the vocabulary of a poet which he must have, or may have, borrowed directly from the vocabulary of popular song. For such words may be used by him in common with many other contemporary poets, or later poets, and are therefore not characteristic of his usage in particular; or these words, again, may be so woven into the popular speech of to-day, that it is outright impossible to determine whether their origin is in the older popular song, or not rather merely in older dialectic, or obsolescent expressions, common in some yesterday to the utterance of a whole district or time. In Müller's case decision is often rendered the more hard, in that, unlike Uhland and Heine, it was his settled principle to avoid 'the perversity of the so-called old-German school of poetry, which has done its level best to write in the dialect of the *Ludwigslied*,' and he was thus prone to soften down and omit, rather than give prominence to, what might be termed a Volkslied-vocabulary. Happily, it is not our province in

these pages to set up a grammar of Müller's word-usages—such a study would transcend the limits and the purpose of the present occasion, and form an independent contribution to linguistics. It is our desire to choose such illustrations from the poet's verses as to give an adequate idea of the color-words he used in common with popular song, to create the atmosphere of simplicity and directness of the Müller-songs. Except for the many places in his stanzas, where—as has been sufficiently demonstrated above and elsewhere—Müller copied directly from the Wunderhorn, or from some Austrian *Gestanzel*, or Styrian *Lied*, it were not unsafe to hazard the statement, adequate proof of which I can not yet give, that the poet had from Goethe his word-usages, quite as much as from the older Volkslied, or rather, he borrowed the Volkslied words, as they came to him in the inimitable choice of Goethe, in his naïve lyrics and shorter German ballad-pieces.¹ 'The language of the new-fangled Volkslieder has never lived,' said Müller, 'for who can breathe the breath of life into the still-born? Bürger and Goethe, separate as they are in spirit, stand as the sole model.' It is only at the risk of a seeming digression, that the importance of this last thought can be made clear—viz., that it was Goethe and not the Wunderhorn which gave the later German lyric its vocabulary and scope.

It was with malice prepense that the foregoing study was entitled *Wilhelm Müller and the German Volkslied*, and not *Wilhelm Müller and Des Knaben Wunderhorn*. Literary criticism, oftentimes over-prone to speak concretely, has insisted that it was the Wunderhorn (the very printed page of it) that bore direct fruit in the lyric poetry of the Romantic School—that if this song-collection had never seen the light of day, much of the popular tone inseparable from the modern lyric would be absent.

¹ Such proof must be based upon a detailed study of the vocabulary and word-usage of Müller's contemporaries. Mr. Hatfield has already undertaken *Uhland and the Wunderhorn*.

This statement is not inherently absurd; it is merely untrue. Historians of literature are notoriously fond of setting up comparisons of external analogy, as convenient pegs upon which to hang their facts, and thus it is that Klopstock is termed the German Milton, Hauff the German Scott, Hoffmann the German Poe, and Herder (or perhaps even Arnim and Brentano chemically fused for the nonce into one integer) the German Percy. It may be the office of the science of comparative literature, if such a *science* really exist, to sweep away such mist of specious and haphazard reasoning. Percy's *Reliques* were epoch-making, in that they were the first to turn the attention of civilized Europe to the real meaning of native (provincial) popular balladry, but it was neither the intellectual patch-work of the diffuse and cosmopolitan Herder, nor yet the irresponsible striving of the impressionistic Brentano, which performed the like task for Germany. It was Goethe.¹

The *Stimmen der Völker*, that is, did not show the Romantics the manner of Volkslied borrowing, nor did the Wunderhorn, with its unthreshed chaff—but the perfect lyrics and ballads of Goethe modeled on the German folk-song lighted up the whole future path of his successors. Were one collection of popular song to be named as of direct and supreme influence upon Heine or Müller, it would undoubtedly be Ziska und Schottky's, and not the Wunderhorn. Or even Meinert's, and not the Wunderhorn. For from the first of these two Heine got confessedly his *kurze Manier* and his epigrammatic close.²

¹ The difference of attitude towards the Volkslied between Herder and Goethe clearly presented, albeit in al-fresco manner, by Wilhelm Uhl. *Das deutsche Lied*, Leipzig, 1900, pp. 32-39.

² Walzel (*Euphorion*, v, 1898, p. 151) says: 'Ich gedenke auch nicht auseinander zu setzen, wie ich mir die Entstehung dieser Heine so lieben Form denke und möchte nur beiläufig auf die ironischen G'stanzeln der Alpenländer hinweisen; sie hangen einem stimmungsvollen Natureingang eine derb-sarkastische Zote an und Heine hat nach dem eigenen Geständnisse gerade diese G'stanzeln sich zum Vorbild genommen.' The letter to Schottky runs: 'Bei den kleinen Liedern (*des Lyr. Inter.*) haben mir Ihre kurzen österreichischen Tanzreime mit dem epigrammatischen Schlusse oft vorgeschwebt.'

The Diminutive.

One characteristic of the folk-song and the folk-tale in all ages is the frequent appearance of the diminutive, where it meets no need of actual description, but where it lends rather an air of childlike simplicity, or of rough-and-ready familiarity to the scene. A world of endearment lies in the lover's constant diminutives (often betokening, be it said, a touch of condescension on his part); a world of love for landscape lies in the heart of the poet-narrator, who diminishes the size of the trees and the birds of the forest, of the winds that blow, of the very mountains, that he may come closer to them, to understand them. In the popular ballad a diminutive suffix makes of the king's-daughter our kin—*Wie heisst König Ringangs Töchterlein? Rohtraut, Schön-Rohtraut. . . . Des Königs rosiges Töchterlein Hat verloren sich vom Wege. . etc.* A deal of scorn, or of satire, speaks now and then from a consciously misplaced 'lein' or 'chen.'

Wunderhorn:

Was hat sie unter ihrem Schürzelein?
 Ein Hemdlein war schneeweiss. . . I, 49.
 Der Edelmann thät sein Hüttelein ab. . . I, 229.
 Ich armes Keuzlein kleine. . . I, 233.
 Hör Pferdchen, was ich sage,
 Hör Pferdchen, was ich sag. . . II, 27.
 Des trauerte manches Vögelein. . . II, 137.
 O allerschönstes Jesulein. . . II, 187.
 Ich hab fürwahr kein Kindelein klein. . . II, 273.
 Es hat ein König ein Töchterlein,
 Mit Namen hiess es Annelein;
 Es sass an einem Rainelein,
 Las auf die kleinen Steinelein. . . II, 274.
 Ich ging ins Vaters Gärtela,
 Da träumte mir ä Träumila. . . III, 105.

Etc., etc., etc. Müller makes a large use of the diminutive, especially in the early song-cycles. Thus, in *Die schöne Müllerin*, there are the *Bächlein*: p. 4, line 12; 5,

12; 6, 16; 8, 3, 5, 13; 12, 18; 14, 33; 20, 10, 12, 16. *Vöglein*: 4, 14; 12, 19. *Blümlein*: 10, 27; 12, 3, 27; 16, 21; 17, 32; 18, 11, 18, 26, 27; 19, 3, 5, 7, 13; 21, 3. *Wörtchen*: 8, 8, 9, 11; 17, 8. *Aeuzelein*: 10, 26; 11, 12, 19. *Liedchen*: 4, 15. *Körbchen*: 8, 23. *Köpfchen*: 10, 23. *Fensterlein*: 11, 6; 17, 10. *Lüftchen*: 13, 12. *Rehlein*: 14, 5, 6, 11. *Fischlein*: 14, 14. *Blättchen*: 15, 31. *Kreuzlein*: 16, 21. *Englein*: 19, 27; 20, 5. *Sternlein*: 19, 33; 21, 30. *Kämmlein*: 20, 27. *Tüchlein*: 21, 9, and, of course, always *Mägdlein*, *Schätzchen*, *Liebchen*, etc. The insistent recurrence of these diminutives in *die schöne Müllerin*, as well as in the *Ländliche Lieder* and *Lieder aus dem Meerbusen von Salerno*, lends an insincere tone to these songs, as contrasted with the direct and intense pathos of the *Winterreise*, where no one diminutive occurs, except *Liebchen* (3 times) and *Bächlein*, neither of which would be felt from the context as such. It is not a coincidence, surely, that the diminutive is absent in just those songs of Müller, whose mood was so true that they inspired Schubert to the compositions which attain the highwater-mark of his genius; settings which alone, perhaps, would have made him the greatest of all song-writers, had he never written another measure.¹ For, so delicately, and yet insistent, does the diminutive add tone-color to a song, that it introduces a new surrounding, the moment it is carried beyond certain natural limits. As proof of this, Müller's anacreontic verses need but be cited, where the diminutive abounds.²

Dass er aus den kleinen feinen,
Dünnen, zarten Ringelhärchen. . . *Ged.*, I, 158.

Will er für ein andres Plätzchen
Auch einmal ein Herzchen haben. . . *Ged.*, I, 162.

¹ A description in detail of the best of these Müller songs can be now found in Henry T. Finck's charming book, *Songs and Song Writers* (N. Y., 1900), pp. 82-94.

² Interesting in this connection is Müller's grave objection to the over-use of diminutives in a verse of Rückert's published in the *Frauentaschenbuch* (1822).—Cf. also Waldberg, *Galante Lyrik*, p. 104, f.

Da rief ein süßes Stimmchen
Gar drohend mir entgegen. . . *Ged.*, I, 163.
Ein junges Rosenblättchen
Der Knospe kaum entwunden. . . *Ged.*, I, 166.
Amor wollte Fangebällchen
Neulich mit den Nymphen spielen. . . *Ged.*, I, 168.
Denn die rothen Tropfen brennen
Bis ins tiefste Herzensgrübchen. . . *Ged.*, I, 169.
Er klopft an alle Herzen
Und bittet um ein Stübchen ;
Er schaut in jedes Auge
Und bittet um ein Flämmchen ;
Er geht an allen Lippen
Und bittet um ein Küßchen. . . *Ged.*, I, 169.

The Noun.

In the *Bundesblüthen* songs, written under the influence of bardism and romanticism, the young Müller uses a vocabulary reminding at every turn of the middle-German epic and lyric. This is of course most noticeable just in the noun, and the following list, chosen from but a dozen songs, will show to what an extent Müller employed the romantic mediaeval terminology. *Bardenreigen*, *Bardensang*, *Born*, *Brennenmuth*, *Buhle*, *Dirne*, *Dirnenbild*, *Freudenschmaus*, *Frankenfraue* (gen. sing.), *Frankenland*, *Heldenmahl*, *Höllenrotte*, *Kampfgenosse*, *Kettenbrut*, *Königinn*, *Kriegesschwarm*, *Mädelein*, *Maid*, *Maiensonne*, *Mährlein*, *Minne*, *Minnebanden*, *Minneglück*, *Minnepracht*, *Minneleid*, *Minneschmerz*, *Pilgersmann*, *Recken*, *Reuter*, *Reutersmann*, *Reuter-schwerdt*, *Reuterwonne*, *Schäferinn*, *Schenk*, *Schlachttrommete*, *Schwerdt*, *Sklavenharm*, *Wodan*, *Wolkensaal*, etc. It would be unfair to quote from these words which Müller uses in early crude and imitative verses, except to show their variance from the ordinary vocabulary of his later usage, when he (together with Heine) had learned that borrowing from the Volkslied had more to do with the manner and the meter, and less to do with the actual form.

Taken directly from the Volkslied are the terms in which Müller speaks of his loved-one: *Dirne*, *Ged.*, I, 39,

13; 65, 9; 79, 1. *Dirnel*, 74, 3; 75, 3; 78, 13. *Lieb Dirnel*, 73, 7. *Schön Dirnel*, 77, 7. *Fein Liebchen*, 46, 28. *Lieb Liebchen*, 49, 29. *Schön Liebchen*, 49, 29. *Herzliebste*, 76, 4; 134, 15. *Herzallerliebste*, 81, 12; 138, 36; 139, 15. *Schatz*, 66, 26; 74, 12. *Schätzkel*, 42, 6. *Feine Magd*, 133, 20. *Liebes Kind*, 67, 12. *Feines Kind*, 133, 26. *Magd*, 130, 20; 132, 21. *Maid*, 129, 32; 130, 1. *Mädchen*, 66, 20; 72, 25. *Holdes Mädchen*, *Müdel*, 42, 30. *Magedein*, 129, 10. *Mägdlein*, 134, 36; 138, 31. *Fräulein*, 128, 19, etc., etc.

Popular too is the use of *Herr* and *Frau*, as in: *Herr Meister*, *Ged.*, 1, 5, 8. *Herr Thürmer*, 61, 32. *Frau Fortuna*, 30, 26. *Frau Venus*, 167, 25. *Frau Meisterin*, 5, 8.

The grave is referred to, as in the *Volkslied*, *Wirtshaus*, *Ged.*, 1, 55, 9. *Kammer*, 55, 11. *Kämmerlein*, 20, 27. *Schenke*, 55, 14.

Belonging to the popular speech are, besides the above-quoted *Müdel*, *Schätzkel*, *Dirnel*, the diminutives: *Kappel*, *Ged.*, 1, 40, 7. *Wängel*, 41, 29. *Büchel*, 40, 18. *Liedel*, 74, 24. *Nannerl*, 78, 27; 79, 2. *Kränzel*, 40, 12. Also the nouns in -us: *Taktikus*, *Musikus*, *Philosophus*, *Peripatetikus*, etc. *Ged.*, 1, 89, 19; 89, 21. *Ged.*, 2, 75, 20; 75, 22, etc.

Other popular forms are *Melodein*, *Ged.*, 1, 12, 21. *Rosmarein*, 16, 10. *Companei*, 30, 23. *Bursche* (plur), 34, 9; 79, 17; 82, 9 (but *Burschen*, 141, 11). *Reihn*, 5, 31. *Abendreihn*, 34, 17 (but *Hochzeitreigen*, 41, 19. *Reigenschwarm*, 82, 27). *Maien* (gen.), 67, 5. *Buhle*, 128, 30. *Schwager* (= *Postillon*), 38, 28; 39, 29. *Bruck*, 40, 13. *Knappe*, 7, 23. *Blut* (= *Junge*), 61, 31. *Musikantenblut*, 42, 19. Extended forms like *Köllen*, 129, 23. *Sanct Mareien*, 131, 37. *Branntewein*, 39, 20. *Musika*, 41, 14. *Frauenbild*, 47, 18. *Bild* (= *Gestalt*) 129, 13. *Bube* (= *Junge*), 126, 1. *Franken* (dat. sing.), 131, 24. Personification, as: *Junker Morgenwind*, 84, 3. *Ritter Mittag*, 34, 31. *Ritter Sonnenschein*, 84, 10. *Geselle Morgenwind*, 88, 25. *Ritter Abend*, 34, 31. *Bruder Sommer*, 86, 13. *Wirth* (= *Gott*), 88, 1. The longer forms; *Wandersmann*, *Pilgersmann*, *Jägersmann*, *Gottesmann*, 33, 27; 54, 8; 96, 2; 129, 24, etc.

Not a long list, when it is remembered how closely

Müller followed the simpler popular manner all his life. And most of the words above-cited will be found in just those songs of the poet's, where he was directly copying some one given Volkslied, as he occasionally did ; and as has been elsewhere shown. That classification of Müller's noun-usages for comparison with the noun-usages of the Volkslied, should lead to such small, or even such negative results, is one proof of the truth of the statement made in the introduction to the first part of this study (*Jour.* ii, 293): that Müller did not give his own lyrics the popular tone by setting down in them the archaising diction, the obsolete orthography and the clumsy rhetorical structure of the Wunderhorn songs. Instead of this, and inferentially, he tried, by applying the art-teachings of the older Volkslied, to make modern songs of his own, and not 'to manufacture death-masks.' 'For life,' Müller said, 'can be laid hold on only by life itself.'

Adjective.

A study of the adjective is of especial importance in determining the effect of Müller's songs, in that the poet here seems to follow the settled principle of simplicity and directness, with scarce a shadow of turning. He uses almost exclusively the concrete qualifying word which defines sharply the external nature of an object, subjecting himself but rarely to that pathetic fallacy, which reads into the nature of the object the mood or emotion under description. In this manner Müller and the Volkslied are a unit. Heine, in many of his simpler lays, the music of which was partially learned from Müller, uses the same vocabulary, and yet just in Heine there may and does appear at any moment, quite without warning, adjectives of so strange a shape, of such queer imagining, that they cling to us as words, when the context is forgotten: *Dunkeltrotzig, zartdurchsichtig, stillverderblich, grämlich trübe, heimlich wundersüß, klanglos widrig, laulich dünn, blutfinster, wehmutweich, unmutgrimmig, wiegenliedheimlich, tots Schlaglaunig, flutenkalt, taubenmild*, etc., etc.

—wonderfully as such, and scores of other Heinesque adjectives, characterize the moment under description, they tend to destroy the contemplative attitude of the hearer, who is for the nonce living himself into the occasion of the poem, by arousing him unawares to the perception of qualities and subtleties in the object of his study, which are at once new and strange to him. That is, the hearer would know and feel *süßes Singen, liebes Singen*, etc., but *wiegenliedheimliches Singen* startles him, so that he comes to know that he is listening to the singing, not with his own ears, but with those of Heine.

It would be not without importance to arrange and classify below Müller's entire adjective-vocabulary, in proof of its unexampled concreteness and simplicity, but as this procedure would fill a score of printed pages, it is enough to illustrate his usage.

No color-scheme could be more direct than Müller's. *Green* is his favorite hue, and in his songs of the road particularly he looks on nature through beryl-glasses. The grass: 48, 15; meadow: 56, 32; trees: 24, 20; 62, 16; 62, 24; 63, 5; wreath: 28, 9; 55, 6; 82, 14; 82, 25; May: 65, 6; forest: 16, 27; 20, 32; 74, 28; field: 16, 27; 74, 28; pine-trees: 75, 14; mountains: 70, 22; love: 13, 30; pastures: 80, 26; 102, 33; world: 34, 23; leaves: 18, 5; 141, 31; sward: 16, 19; rosemary: 16, 9; branches: 14, 14; 88, 24; 141, 23; willows: 16, 7; canopy of heaven: 27, 7; land: 43, 37; sea: 30, 36; 130, 23; lindens: 134, 14; 135, 1; valley: 94, 7; low lands: 91, 35; sky: 89, 29; school of wandering: 89, 18; shady rest: 106, 22; Spring's grass-doublet: 140, 34, etc., etc. With this green landscape established as set background, the simple colors play changingly across it, according to the poet's mood. *Blue* is hope and spring-time, *white* is purity (coldness) and winter, *black* is despair. *Blue*, then, is the sky; 84, 35; 103, 19; the vault of heaven: 87, 19; day: 45, 15; flowers: 12, 13; 21, 3; 136, 4; brooks: 20, 27; sea: 102, 32; 133, 16; 105, 6; mountains: 106, 6; stars: 10, 25; breezes: 89, 28; light: 17, 25; eyes: 11, 3; 11, 5; 37, 4; heights: 35, 30; 137, 36; waves: 95, 18; mists:

106, 6, etc.—next to green the constant color. *White*, *black* and *red* are the other shades on the palette, which suffice for every scene. These, and *gold*, to give the sunlight, or the glint of it on the world, and an occasional neutral tint of *gray* (but very rarely) are the sum. Absence of color-characterization is frequent, and bright (*hell*) and dark (*dunkel*) are many lines, while the more subjective *blass*, *bleich*, *düster*, *finster*, do not occur a dozen times in the whole first volume of verses. Other adjectives of general activity which lend clarity to the spring-songs are the terse *bunt*, *klar* and *blank*, used interchangeably of the sea and sky and flowers.

Adjectives expressive of ready sympathy and sturdy affection are the monosyllabic *arm*, *süss*, *schön*, *lieb*, *treu*. These are employed without stint to bring near every natural object, and the ever present loved-one. Other simple words which appeal directly to the senses are used as often by Müller as by the Volkslied: *frisch*, *warm*, *heiss*, *kalt*, *kühl*. Cool is, *e. g.*, the grave: 20, 25; 53, 9; night: 60, 22; evening: 60, 31; shadows: 62, 16; brook: 80, 16; trees: 11, 24; wine: 33, 17; 62, 27; well: 109, 3; stream: 91, 5; May: 67, 5; rest: 20, 15; the kiss of death: 95, 25; the twilight hour: 7, 25.—Cold is the wind: 49, 13; snow: 50, 4; stream: 50, 25; winter: 54, 4; weather: 56, 7; abyss: 62, 14; night: 68, 17; mist: 70, 14; way: 73, 13; well: 108, 19; water: 109, 20; mistress: 129, 10 (cold in death). The list might be indefinitely extended; of especially frequent occurrence are *jung*, *nass*, *reich*, *tief*, *trüb*, *weit*, *wild*: simple, monosyllabic, external—*gross*, *klein*, *hoch*, *fern*, *voll*, *leer*, *leicht*, *schwer*, *ruhig*, *laut*, *still*, *munter*—description reduced to its lowest terms, suggesting a general atmosphere, without distinct individuality, content to mirror the mood of the many, not striving towards the psychology of a specific emotion. The absence of the cynical and the bizarre, the mysterious, the romantic, and the vague in Müller, is chiefly due to the simplicity of his adjective usage.

. . . Müller's use of *schneeweiss*, *Ged.*, 1, 77, 1; 77, 10;

lilienweiss, 1, 135, 23; *schwarzbraun*, 31, 13; *schwarzrot*, 129, 17; *lilienschlank*, 132, 3; is borrowed from the Volkslied, where examples occur with monotonous regularity. *Wohlgemüth*, 135, 19; *gülden*, 135, 16; 150, 9; *fein*, 21, 9; 37, 29; 46, 28, etc., are other instances of such borrowing. In the use of adjectives compounded with the prefixes *wunder-*, *aller-*, and *über-*, Müller is much more moderate than Heine, except for the forms *wunderschön* and *allerliebste*, where the hyperbole is scarcely felt: perhaps a dozen occurrences in all.

Likewise of popular origin is the use of the uninflected *viel* before plurals:

Die spann eine silberne Schärpe
Viel Sommermonde lang. . . *Ged.*, 1, 132.

Also *Ged.*, 1, 133, 3-4; 2, 50, 19, etc.

The uninflected form of the adjective common to the Volkslied is often used by Müller.

Grün Kränzelein darfst du nicht tragen,
Ein schneeweiss Häublein sollst tragen,
Wie ein jung Jagersfrau trägt. . . *KW.*, I, 293.

Müller :

Da steckt kein sittsam Kind
Den Kopf zum Fenster 'naus. . . *Ged.*, 1, 14.

Und's Denken ist ein luftig Ding. . . *Ged.*, 1, 42.

Also *Ged.*, 1, 39, 3-4; 73, 7, etc.

Adverb.

Müller uses the popular *wol* frequently, as does the Volkslied:

Es blies ein Jäger wohl in sein Horn. . . *KW.*, I, 34.
Es ritt ein Ritter wohl durch das Ried. . . *KW.*, I, 37.
Wohl auf mit mir davon. . . *KW.*, I, 46.
Wohl an dem Markt da steht ein Haus. . . *KW.*, I, 53.
Dort wohl vor jenem Holz. . . *KW.*, I, 139.
Wohl in die grüne Heide. . . *KW.*, I, 192, etc., etc.

Müller :

Wol aus dem Felsenquell. . . *Ged.*, 1, 5.
 So wie sie wol blühen im Mai. . . *Ged.*, 1, 56.
 Wol über die Brücke, wol über den See. . . *Ged.*, 1, 62.
 Wol in dem grünen Mai. . . *Ged.*, 1, 65.
 Wol in der dunkeln Nacht. . . *Ged.*, 1, 69.
 Wol um den wackern Mann. . . *Ged.*, 1, 127.

Also *Ged.*, 1, 5, 30; 9, 18; 13, 10; 21, 1; 32, 10; 49, 31;
 51, 3; 55, 7; 56, 31; 65, 19; 66, 3; 66, 12; 67, 4; 70, 2;
 73, 6; 73, 21; 130, 6; 132, 32-34; 138, 36; 138, 29. *Ged.*, 2,
 21, 25; 24, 3; 43, 19; 44, 17; 56, 15; 94, 16.

In like manner the popular *gar* :

Ein gar erschrecklich Mann. . . *KW.*, I, 24.
 Gar weit und breit bekannt. . . *KW.*, I, 26.
 Gar schöne thät er singen. . . *KW.*, I, 37.
 Gar hoch auf jenem Berg allein. . . *KW.*, I, 69.
 Stünd mir gar übel an. . . *KW.*, I, 71.
 Er hat ihn gar wohl genossen. . . *KW.*, I, 125, etc., etc.

Müller :

Gar helle vor mir her. . . *Ged.*, 1, 31.
 Du stiessest gar zu sehr. . . *Ged.*, 1, 126.
 Er weiss mit Jungfern umzugehn, gar fein. . . *Ged.*, 1, 141.
 War von gar frommer Art. . . *Ged.*, 2, 61.
 Gar oft ich mich versah. . . *Ged.*, 2, 64.
 Warum so gar verlegen? . . *Ged.*, 2, 82.

Also *Ged.*, 1, 4, 34; 5, 4; 33, 24; 46, 10; 47, 29; 63, 11; 64,
 9; 123, 21; 139, 30; 142, 29; 149, 8; 153, 9; 163, 27; 166,
 30. *Ged.*, 2, 4, 27; 26, 28; 40, 9; 49, 7; 52, 26; 53, 6; 54,
 33; 54, 38; 54, 39; 55, 19; 65, 21; 93, 2; 146, 19; 168, 12.

The particle *ja*, which the Volkslied commonly
 employs to introduce a repeated refrain :

Ich armer Tambursgesell,
 Man führt mich aus dem Gewölb,
 Ja aus dem Gewölb. . . *KW.*, I, 78.

is used by Müller especially in dialogue, to lend homely
 conversation the vernacular touch :

Will ja nur eines wissen. . . *Ged.*, 1, 8.
 Ihr wisst ja, was ich meine. . . *Ged.*, 1, 11.
 Du hast ja 's Grün so gern. . . *Ged.*, 1, 13.
 Es kommt dir ja nicht schwer. . . *Ged.*, 1, 16.
 Ich darf ja wieder weinen. . . *Ged.*, 1, 25.
 Du hast ja keinen Schatz bei mir. . . *Ged.*, 1, 34.

Also *Ged.*, 1, 6, 3; 8, 1; 8, 15; 15, 6; 34, 15; 49, 28; 54, 20; 55, 24; 62, 7; 67, 6; 83, 20; 85, 19; 101, 30; 127, 19; 139, 5; 159, 29; 165, 33. *Ged.*, 2, 14, 24; 19, 22; 20, 35; 25, 27; 28, 15; 47, 30; 52, 27; 53, 17; 70, 27; 83, 19; 84, 9; 85, 9.

Similarly, and for like reason, the following adverbs:

Ich klagte so süß and fein: *Ged.*, 1, 13, 8. Daß wäre fein hier, 38, 12. Wenn 's überall fein eben wär', 66, 26. Doch 's klinget kein Fenster wie deines so fein, 79, 12. Freiheit steht dem Haar so fein, 140, 16. Mit Jungfern umzugehn, gar fein, 141, 10. Er piff und lockte grob und fein, *Ged.*, 2, 57, 11. Fein christlich überdacht, 64, 20, etc.

Und ich möchte flugs ein Fischer sein. *Ged.*, 1, 8, 28. Flugs thät sie erbrechen das Briefchen so fein, 37, 28. Flugs steckt der Karl den Ring ihr an, 128, 23. Und flugs wird eine Reise bestellt, 129, 28. Und flugs steht alles blank und bloss, 142, 2. Und flugs hing eins sich an des andern Flügel, 164, 34. Flugs bin ich gesprungen ihr nach in das Haus, *Ged.*, 2, 55, 3. Also *Ged.*, 1, 168, 21; 2, 48, 28; 49, 18; 57, 13; 63, 17, etc.

And *hübsch* (Nur musst du hübsch bleiben, *Ged.*, 2, 54). *Flink* (Ein kleines Fischermädchen kam flink dahergegangen, *Ged.*, 2, 20). Also *Ged.*, 1, 77, 26. *Ged.*, 2, 40, 21; 54, 15, etc. *Mal* (Und als ich mal nach Welschland zog, *Ged.*, 1, 142). Also *Ged.*, 2, 53, 19; 62, 19, etc. *Halt* (Denn wenn er halt nicht schreiben kann, *Ged.*, 1, 42). Also *Ged.*, 2, 53, 32. *Gelt* (Gelt, hab ich 's verstanden? *Ged.*, 1, 6).

Isolated instances of obsolete or dialectic forms are: *Bass* (besser), *Ged.*, 1, 154, 27. *Ged.*, 2, 38, 3; 44, 24; 86, 28. *Jetzo*, *Ged.*, 1, 99, 30. *Sonder*, *Ged.*, 1, 54, 28; 59, 5. *Allweg* (immer), *Ged.*, 1, 146, 5. *Für* (vor), *Ged.*, 1, 52, 17; 100, 5. *Fürder* (weiter fort), *Ged.*, 2, 97, 2. *Spät* (spät), *Ged.*, 1, 74, 14. *Zurück* (cf. ferne, helle, alleine, etc.), *Ged.*, 1, 51, 28. *Gleich* (sogleich), *Ged.*, 1, 145, 32; 176, 3, etc., etc.

Of the popular adverbial formations in *-lich*, used largely by Heine, only two occur in Müller: *ewiglich*, *gewisslich*.

Verb.

It would seem impracticable to compare the verb-usages of Müller and the Volkslied, as regards content or extent, for it would be impossible to define the limits of either satisfactorily. That here Müller's vocabulary would exceed that of the Volkslied, especially just in the domain of the erotic lyric, is necessary—for, no matter how simple his theme, he is yet dealing with it in a deeper and wider sense than the older popular lyric would or could. And Müller varies the theme, naturally, oftener than did the lyric Volkslied. In Meinert's collection, for example, some twenty songs deal with the girl within the bed-chamber and the youth without, praying admittance—in such stereotype situation whole verses, nay at times whole stanzas recur with small or no change; while Müller, as every conscious modern poet must, treats each new song with differing vocabulary.

Müller uses the older form of the past participle, as does the Volkslied :

Und wenn sein Zeit ist kommen. . . *KW.*, I, 26.
 In Freuden bin ich von ihr gegangen. . . *KW.*, I, 50.
 Dass ich gross bin worden. . . *KW.*, III, 92, etc.

Müller :

Und als die Stunde kommen. . . *Ged.*, I, 125.
 Ist gegangen aus der Welt. . . *Ged.*, I, 128.
 Mein Schatz ist zogen ins Feld. . . *Ged.*, I, 134.
 Dann bin ich Jungfrau worden. . . *Ged.*, 2, 17.

Also *Ged.*, I, 19, 15; 100, 21; 169, 6. *Ged.*, 2, 101, 35; 128, 7; 141, 27.

Popular is further the use of *thun* as auxiliary of tense :

Zum Fenster thät sie gehen. . . *KW.*, I, 16.
 Gar hässlich thät er sehen. . . *KW.*, I, 24.
 Ich thu dich nur versuchen. . . *KW.*, I, 63.
 Thäten dort drei Jungfern stehen. . . *KW.*, III, 70.

Müller :

Ich thät mich zu ihm setzen. . . *Ged.*, I, 33.
 Denn thätst du zu tief ihr ins Auge sehn. . . *Ged.*, I, 34.
 Flugs thät sie erbrechen das Briefchen. . . *Ged.*, I, 38.
 Du thust mir behagen. . . *Ged.*, I, 38.

Also *Ged.*, 1, 38, 3; 41, 23; 53, 12; 75, 7; 82, 18; 133, 13; 138, 34; 138, 35. *Ged.*, 2, 40, 23; 44, 10; 44, 33; 57, 2; 61, 26; 98, 19, etc.

A conscious archaism is

Und wär' s gewest eine Nachtigall. . . *Ged.*, 1, 142.

of frequent occurrence in the *Wunderhorn*, *e. g.*

Wären sie wieder in der Heidenschaft gewest. . . *KW.*, II, 172.

Dialectic and archaic; Schleuss zu das Gartenthor. *Ged.*, 1, 18. Geuss deinen Balsam ein, *Ged.*, 1, 123. Und beut euch seine Hand, *Ged.*, 2, 96, 13. (Cf. Uhland's *beut*, *erschleusst*, *verschleuss*, *fleugt*, *entkreucht*, *zeuch*, etc.)

SYNTAX.

I. *Position of words in the sentence.*

It were futile to be dogmatic concerning the arrangement of words and phrases in so elastic a medium of expression as poetry, for there are certain necessities of rime and cadence whose claims are paramount to the stereotyped order of the prose sentence. Many usages, too, have been crystallized in poetry, after they have been long obsolescent or obsolete in the directer modern speech. And yet there are some few deviations from the norm of accepted syntax, which bear upon them the stamp of coinage in the people's mint, which have grown to the importance of the formulated epic epithet, or the familiar refrain, by their ever-recurrent employment in the *Volkslied*. Müller used them, because they reminded of the popular manner, and gave the *Wunderhorn*-effect to his *Waldhorn*-songs. Their occasional over-awkwardness is less noticeable in the song that is listened to, than in the stanza as read from the printed page.

1) The predicate position of the uninflected attributive adjective, and of the uninflected personal pronoun.

a) *Adjective :*

Maria in den Garten trat,

Begegnen ihr drey Jüngling zart. . . *KW.*, I, 75.

Es reitet die Gräfin weit über das Feld
Mit ihrem gelbhaarigen Töchterlein fein. . . *KW.*, II, 262.
Tödtlich verwundet sinkt zur Erd
Der edle Degenfelder werth. . . *KW.*, II, 267.

Müller :

Kein Kreuzlein schwarz, kein Blümlein bunt,
Grün, alles grün so rings und rund. . . *Ged.*, I, 16.
Wirf mir herein
Dein Tüchlein fein. . . *Ged.*, I, 21.
Wer schüttelt die Zweige? Es weht ja kein Wind,
Und es spielen uns Haupt mir die Lüfte lind. . . *Ged.*, I, 62.

Also *Ged.*, I, 16, 29; 16, 31; 138, 28; 138, 31; 150, 6; 151, 4, etc.

b) *Pronoun :*

Da nahm er von dem Finger sein
Ein Ring von Sonnengolde. . . *KW.*, I, 16.
Von rothem Gold ein Ringelein
Liess ich im Bett der Liebsten mein. . . *KW.*, I, 313.
Es ist der Herzallerliebste dein,
Steh auf mein Schatz und lass mich rein. . . *KW.*, III, 82.

Müller :

Und hinter den Fensterscheiben
Da sitzt die Liebste mein. . . *Ged.*, I, 15.
Aus den schwarzen Flügeln dein.
Will an meine Liebe schreiben. . . *Ged.*, I, 43.
Die allerliebste Buhle sein
Ist gangen aus der Welt. . . *Ged.*, I, 128.

Also *Ged.*, I, 29, 6; 33, 32; 62, 11; 15, 29; 61, 14; 123, 5; 123, 8; 124, 7; 151, 1. *Ged.*, 2, 13, 11; 18, 28, etc.

2) Insertion between subject and verb of the modifier, where more careful usage would place it at the end of the sentence :

Junker Kasper zu der Stuben eintrat,
Der Lindenschmidt von Herzen sehr erschrack. . . *KW.*, I, 127.
Sankt Daniel zu ihr da lacht,
Die Jungfrau spricht: Was hast gelacht? . . *KW.*, I, 76.
Das Fräulein die Red vor die Herren bracht. . . *KW.*, II, 177.

Müller :

Lerche sich zum höchsten schwingt
Und ihm grad ans Herze sinkt. . . *Ged.*, I, 35.

Der Aar sich in die Wolken schwingt,
Die Gemse durch die Klüfte springt. . . *Ged.*, I, 72.

Ich bin nicht mehr ein feines Kind,
Meine Aeltern schon lange gestorben sind. . . *Ged.*, I, 133.

Das Mägdlein in den Garten geht
Und Maienblumen bricht. . . *Ged.*, I, 134.

A rare usage in Müller as compared with its frequent occurrence in the Volkslied.

3) The inverted order is commonly used for sentences in which some adjunct of the verb comes first in order of thought—that is, the subject follows the verb. The inversion of the subject in such construction is, however, often omitted in the Volkslied and in Müller :

Und als der Pilgersmann zum Hof raus kam,
Der Edelmann vom Jagen zurücke kam. . . *KW.*, I, 396.

Wahrlich nicht besonder viel !
Sie gar spöttisch sagte. . . *KW.*, III, 92.

Einsmals ein Mägdlein frisch und jung,
Gieng aufrecht wie ein Hirsch im Sprung. . . *KW.*, III, 140.

Müller :

Und wenn sich die Liebe
Dem Schmerz entringt,
Ein Sternlein, ein neues,
Am Himmel erblinkt. . . *Ged.*, I, 19.

Und als ich mal nach Welschland zog,
Manch Vöglein mit dem Wanderer flog. . . *Ged.*, I, 142.

Im Lande Hukapetapank
Ein grosser König war. . . *Ged.*, 2, 73.

Also: *Ged.*, I, 34, 15; 37, 17; 64, 9; 73, 20; 101, 3, etc.

II. *Tautology.*

Tautology, a figure, curiously enough, not uncommon in polished speech, has been shown above to be of rare

occurrence in the Volkslied, which offers usually terseness, and conciseness of utterance. In phrase-resumption, however, there is a sort of tautology which adds to the style a desirable illiteracy, when some such conscious poet, as is Müller, is masking beneath the character of a simple herdsman or postillion, for his model, the Volkslied, makes broad use of it, as it does of any simple word-procedure that adds earnestness and intensity to poetic utterance.¹

1) Resumption of subject by *der, die, das* :

Der Schnee der ist verschmolzen. . . *KW.*, I, 77.

Eine Hasel, die war grüne. . . *KW.*, I, 192.

Der Schall der fuhr zum Fenster hinein. . . *KW.*, I, 275.

Müller :

Der Bach, der ist des Müllers Freund. . . *Ged.*, I, 11.

Die Eber, die kommen zu Nacht aus dem Hain. . . *Ged.*, I, 14.

Mein Zorn, der ist verschwunden. . . *Ged.*, I, 81.

Also *Ged.*, I, p. 11, 19-20, 117, 15; 148, 9, etc.

2) Resumption of object by *der, die, das* :

Sein Schwerdt das zog er aus der Schied,
Sein Schwerdt das stach er durch sein Herz. . . *KW.*, I, 268.

Eine Arme, die magst du nicht,
Eine Reiche, die kriegst du nicht. . . *KW.*, II, 445.

Die Fisch die thät sie sieden und braten. . . *KW.*, III, 172.

Müller :

Die Eber, die schiesse, du Jägerheld. . . *Ged.*, I, 14.

Das Wild das ich jage, das ist der Tod ;
Die Heide, die heiss ich die Liebesnoth. . . *Ged.*, I, 16.

Und unter der Linde das hohe Grab,
Das müssen sie lassen stehn. . . *Ged.*, I, 134.

¹ Seelig (*l. c.* 36) thinks that the reason for this phrase-resumption lies rather in the fact that more time is thus won for the development of the thought by the singer. This seems scarcely plausible, when one reflects how little the short interval of time thus gained would avail.

3) Resumption of locality by *da* :

Zu Koblenz auf der Brücken
 Da lag ein tiefer Schnee. . . *KW.*, I, 77.
 Zu Augsburg auf dem Thürme
 Wo er gefangen sass,
 Da kam seine liebste Frau Mutter. . . *KW.*, II, 192.
 Dort oben auf dem Berge
 Da steht ein hohes Haus,
 Da fliehen alle Morgen
 Zwei Turteltaublein raus. . . *KW.*, IIIA, 93.

Müller :

Im Krug zum grünen Kranze
 Da kehrt' ich durstig ein. . . *Ged.*, I, 33.
 Am Brunnen vor dem Thore
 Da steht ein Lindenbaum. . . *Ged.*, I, 48.
 Zu Köllen in dem Dome
 Da kniet ein Gottesmann. . . *Ged.*, I, 129.

Also *Ged.*, I, 12, 9-10 ; 15, 16-17 ; 125, 13-14 ; 128, 10-11 ;
 135, 1-2 ; 135, 23-24, etc.

4) Resumption of time by *da* :

Des Morgens zwischen dreyn und vieren
 Da müssen wir Soldaten marschieren. . . *KW.*, I, 72.
 Es thät ein Fuhrmann ausfahren,
 Wohl vor das hohe hohe Haus,
 Da guckt die Schöne dort,
 Ja dort, zum hohen Fenster raus. . . *KW.*, I, 203.
 Als sich der Hahn thät krähen,
 Da war es noch lange nicht Tag,
 Da gingen die jungen Geseelchen
 Spazieren die ganze Nacht. . . *KW.*, II, 207.

Müller :

Horch, wenn im Walde ein Jagdhorn ruft,
 Da klingt ihr Fensterlein. . . *Ged.*, I, 17.
 Und als die Hähne krähten,
 Da ward mein Auge wach ;
 Da war es kalt und finster,
 Es schrien die Raben vom Dach. . . *Ged.*, I, 57.
 Und als die Stunde kommen
 Da ruft er seinen Buben. . . *Ged.*, I, 125.

Also *Ged.*, I, 12, 13 ; 12, 14 ; 13, 15 ; 14, 32 ; 126, 17-20 ;
 127, 9-12 ; 130, 5-8 ; 132, 30-33, etc.

III. *Omission of the article.*¹

Omitting the article is a vague sort of personification, or it is at least due to the same tendency in the uncultured mind. It raises the common noun to the level of the proper noun, and thereby endues it with a more independent personality—it makes the commonplace important. The stress which Herder lays upon the effect of eliding the article is well-known (*Werke*, ed. Kurz, Bd. ii, p. 37 f.—*Über Ossian und die Lieder alter Völker*): ‘these trailing articles and particles plague us so and prevent the march of the thought and the passion—yet which of us would dare to elide?’

Es fließt in Liebchens Garten,
Da wohnt niemand drein. . . *KW.*, I, 77.

Jäger auf süßes Mündlein
Gibt ein Kuss mit Verlangen. . . *KW.*, I, 399.

Schöne Gestalt macht stolz darbey,
Dich nicht verlass auf schöne Gestalt. . . *KW.*, III, 29.

Müller:

Weisst du in welchem Garten
Blümlein Vergissmein steht? . . *Ged.*, I, 17.

Lerche sich zum höchsten schwingt. . . *Ged.*, I, 35.

Frisch und scharf wie Morgenwind. . . *Ged.*, I, 39.

Nachtigall ist auch dabei. . . *Ged.*, I, 64.

Also *Ged.*, I, 34, 13; 34, 29; 38, 3, etc.

IV. *Omission of the personal pronoun.*

Omitting the personal pronoun in the Volkslied before the inflected verb, where one would most expect it, lends a peculiar flavor of brusqueness, or immediateness (*Unmit-*

¹ Müller at times *inserts* the article, to lend the style a popular tone, e. g.

Ich klopfe nicht wieder
An der Nannerl ihr Haus. . . *Ged.*, I, 79.

Dort sitzt der Karl noch immer. . . *Ged.*, I, 129.

Wie der Mond, der keusche Freier,
Mit der Venus scherzen kann. . . *Ged.*, 2, 90.

telbarkeit) to the style, which meets particularly the needs of the dramatic lyric. Thus it is that Müller makes such large use of it, as following citations show :

So hör mein Nahmen nennen,
Will dir ihn sagen frey. . . *KW.*, I, 26.

Hast ein Paar Wängelein
Wie ein Rubin,
Bist gar ein kluger Kerl,
Wie ich es bin. . . *KW.*, I, 121.

Will ihm geben Korn dafür,
Hol der Velte das Quartier. . . *KW.*, II, 24.

Müller :

Ach Grün, du böse Farbe du,
Was siehst mich immer an ? . . *Ged.*, I, 17.

Hat keine grünen Blätter,
Hat keinen Blüthenduft. . . *Ged.*, I, 18.

Die Leute verstehn das Liedchen nicht,
Und ist doch kinderleicht. . . *Ged.*, I, 34.

Will dich im Traum nicht stören,
Wär' schad' um deine Ruh',
Solls. meinen Tritt nicht hören—
Sacht, sacht, die Thüre zu ; . . *Ged.*, I, 47.

Also *Ged.*, I, 4, 30 ; 6, 28 ; 8, 7 ; 11, 29 ; 12, 1 ; 14, 18 ; 16, 4 ; 16, 9 ; 18, 9-12 ; 20, 25-26 ; 32, 29 ; 34, 3 ; 34, 33 ; 35, 2 ; 35, 4 ; 37, 14 ; 39, 6 ; 40, 12 ; 41, 2 ; 42, 18 ; 43, 14 ; 43, 16 ; 46, 15 ; 49, 31 ; 50, 22 ; 50, 25 ; 51, 14 ; 52, 7 ; 52, 20-21 ; 53, 1-2 ; 53, 8 ; 54, 18 ; 54, 20 ; 54, 25 ; 55, 12 ; 55, 23 ; 58, 6-8 ; 58, 33 ; 60, 27-28 ; 61, 5 ; 61, 9-10 ; 62, 29 ; 63, 10 ; 64, 7 ; 67, 7 ; 68, 18 ; 73, 7 ; 73, 15 ; 73, 30-32 ; 74, 13 ; 74, 17 ; 74, 19 ; 75, 33 ; 76, 8 ; 77, 6 ; 78, 26 ; 78, 28 ; 80, 1 ; 80, 23 ; 80, 32 ; 81, 7 ; 82, 11 ; 84, 32 ; 86, 10 ; 87, 18 ; 91, 15 ; 91, 22 ; 93, 8-9 ; 101, 21 ; 101, 31 ; 104, 7 ; 122, 19 ; 123, 12 ; 125, 29 ; 126, 13 ; 127, 20 ; 128, 7 ; 130, 1 ; 136, 25 ; 141, 26 ; 143, 22 ; 144, 10 ; 148, 22 ; 148, 35 ; 149, 5 ; 150, 23 ; 150, 27 ; 166, 17. *Ged.*, 2, 4, 15 ; 14, 13-14 ; 17, 16 ; 18, 34 ; 27, 24 ; 28, 18 ; 33, 26 ; 34, 9 ; 47, 22 ; 51, 14 ; 53, 10 ; 53, 30 ; 54, 6-7 ; 55, 24 ; 57, 15 ; 63, 10 ; 63, 23 ; 72, 9 ; 76, 35 ; 78, 15 ; 78, 18-21 ; 85, 32 ; 86, 7 ; 86, 9 ; 90, 14 ; 93, 9, etc., etc.

The impersonal 'es'.

The impersonal construction with *es* offers us a stereotype introduction for the Volkslied stanza. Its wide use undoubtedly sprang originally from metrical reasons, because it allowed a much greater choice in the matter of end-rime, when it was later found, perhaps, that its use aroused an added interest in the listener, by postponing the real subject of the active verb.¹ Müller uses this *es*, as we would expect, quite often.

- Es wollt ein Jäger jagen. . . *KW.*, I, 139.
 Es trug das schwarzbraun Mädelein. . . *KW.*, I, 189.
 Es wollt ein Mädchen Rosen brechen gehn. . . *KW.*, I, 192.
 Es thät ein Fährmann ausfahren. . . *KW.*, I, 203.
 Es ging ein Müller wohl übers Feld. . . *KW.*, I, 218.

Etc., etc. The Wunderhorn alone contains ninety (90) such opening verses, not to mention the innumerable cases of such usage which occur in the body of the song. The popularity of this formula with *es* may be also accounted for by the fact that the colorless impersonal takes on the color of the later appositional subject, thus strengthening the personality of the agent of the action.

Müller :

- Es singen wol die Nixen. . . *Ged.*, I, 5.
 Es kommt der Junker Morgenwind. . . *Ged.*, I, 84.
 Es war eine Königstochter. . . *Ged.*, I, 132.
 Es war ein Pfalzgraf an dem Rhein. . . *Ged.*, 2, 44.
 Es blühen Blumen mannichfalt. . . *Ged.*, 2, 51.
 Es war einmal ein Musikus. . . *Ged.*, 2, 75.

And very often. More often, doubtless, had it not been that so many of his songs are connected too closely into cycles, the mood depicted in the one the very outcome of that in the foregoing, to permit of a new beginning with the impersonal construction, which would in such case tend to retard rather than accelerate the action.

2) A step beyond the foregoing *es*, and therefore separate from it, is the indefinite pronoun *es*, which Müller

¹ In den Volksliedern, welche Goethe in Elsass für Herder sammelte, begegnet uns mehrfach ein auffallendes, syntactisch theils durch Apposition, theils nicht erklärliches 'es'. Erich Schmidt, *Richardson, Rousseau und Goethe*, p. 259.

employs (as did Heine very largely)¹ to breathe across the scene the suggestion of the vague or the mysterious. Thus:

Da ward es kalt und finster,
Es schrien die Raben vom Dach. . . *Ged.*, I, 57.

Es hat geflammt die ganze Nacht
Am hohen Himmelsbogen. . . *Ged.*, I, 86.

Aus des Herzens tiefem, tiefem Grunde
Klingt es mir wie Glocken, dumpf und matt. . . *Ged.*, I, 102.

By the conscious suppression of the impersonal, Müller occasionally attains a directness peculiar to popular style, as in :

War einst ein Glockengiesser
Zu Breslau in der Stadt. . . *Ged.*, I, 124.

but more often the effect of rest or melancholy, as in

Haben ausgetobt die Stürme,
Sind verhallt die Donner,
Sind verglüht die Blitze. . . *Ged.*, I, 124.

Substitution of 'der' for 'er'.

Popular is further the placing of the emphatic personal pronoun *der*, where the usual pronoun of the 3d person would be expected :

Der Jäger, den ich meine,
Der ist uns wohl bekannt. . . *KW.*, I, 140.

Ich sing ein neues Lied,
Von einem feinen Fräulein,
Und wie es dem ergieng. . . *KW.*, II, 392.

Zu Constanz sass ein Kaufmann reich,
Der hat ein Fräulein war wonniglich. . . *KW.*, III, 99.

Müller :

Der läuft bei Tag und läuft bei Nacht
Und ruht sich nimmermehr. . . *Ged.*, I, 31

Wer hat das Wandern doch erdacht?
Der hatt' ein Herz von Stein. . . *Ged.*, I, 32.

Der segne Fiedel dir und Bass
Mit gutem Strich und Druck ! . . *Ged.*, I, 42.

Also *Ged.*, I, 20, 3 ; 19, 13 ; 33, 19 ; 45, 5 ; 65, 16, etc.

¹ Seelig, *l. c.*, p. 40.

CONCLUSION.

To the statement made at the beginning of this study, that new sources for biography and criticism of Müller are practically closed, must be added the following extract from a letter of the late Prof. Max Müller, dated Feb. 15th, 1900: 'I have little to offer, for, as you know, my father's library was completely destroyed by fire. I have, however, lately discovered a few fragments among my mother's papers. I also remember in the *Morgenblatt* (Cotta) specimens of a tragedy by my father—something like a *Prince of Syracuse*, interrupted by his death. . . . There is also a kind of diary, before he left Berlin to go into the war, but these are papers which I could not give up without carefully reading them over once more.'—It is always possible that something may be learned of the blonde Jewess ('jüdische Blondine') of Dessau, who inspired the cycle *Johannes und Esther* (*Ged.*, I, pp. 23–29), and appeared as heroine in the novel *Debora* (cf. also the despondent lyric entitled *Hoffnungslose Liebe*, published in *Frauentaschenbuch für das Jahr 1826*, p. 53, but not taken up in his collected poems. The sombre opening stanza:

Den Menschen kann ich es nicht sagen—
Sie lachten wohl mit meiner Noth ;
Dem Himmel darf ich es nicht klagen—
Ich liebe gegen sein Gebot.

bespeaks too elemental a passion to be purely fictitious, but may refer to another than the Jewess).

—There may be added here other instances of Müller's reminiscences of the Volkslied, omitted in the statement of a preceding chapter. Müller's

Gestern fuhr ich auf dem Wasser,
Heute sitz' ich auf dem Sand ;
Gestern hatt' ich noch ein Dirnel,
Heut hat's mir den Korb gesandt. . . . *Ged.*, I, 74.

differs but slightly from the final stanza of *Des Schiffers Liebe* (*Ziska und Schottky*, 104):

Bâld foahr i af 'm Wâssa,
 Bâld foahr i af 'm Roafî;
 Bâld hâ-n-i a Diä'nd'l,
 Bâld bin i alloafî.

Cf. also *KW.*, II, 15.

All but one of the six stanzas of Müller's *Liebesaufruf*,—*Ged.*, I, 73, are an extension of the second quatrain of *Wenn und aber* (*Ziska und Schottky*, 137):

So zieh' ich aus zur Maienzeit
 Auf grüne Liebeslust:
 Ist's Fensterlein erst aufgethaut,
 Wird's warm auch um die Brust. . . etc.

And in the *Gestanzel*:

Und 's Diä'nd'l hâd g'sâgt;
 's wa's Fensterl vafroa'n;
 Wiä da rehti Buä is kemma,
 Is 's glai afg'laifît woar'n.¹

Attention has been called above to the opening stanza of Müller's *Liebesgedanken* (*Ged.*, I, 76), which was taken from the *Schnaderhüpfel* in *Ziska und Schottky*, p. 66. Müller repeats the bold anaphora of these verses in his *Der Berghirt*:

Je weiter meine Stimme dringt,
 Je heller sie mir wiederklingt.
 Je stolzer mir mein Mädchen thut,
 Je höher steigt empor mein Muth. . *Ged.*, I, 72.

For the loneliness of the last stanza:

Ach, Mädchen, Mädchen, nimm mich bald!
 Es ist so öd', es ist so kalt
 Hier oben.

Cf. the first song in *Meinert*; *Die armen Hirten*:

Liver Obed kuomm azu,²
 Kuomm azu onn blai ni lang—
 's ies dan oeme Kietlen bang!³

¹ Aflaina=aufthauen.

² Obed=Abend.

³ Kietlen=Kuhhirtchen.

Meinert's *Der eifersüchtige Knabe* (p. 147) contains in the first 3 stanzas the theme of Müller's *Der Todtgesagte* (*Ged.*, 1, 133), although the last five stanzas of the Volkslied develop the thought in the stereotype *Was zog er aus der Tasche- Was zog er von dem Finger-manner*, which strikes less full than Müller's successful closing pathos.

Müller's *Gesellschaftliches Trinklied für Philister*, 2d stanza :

Und ein Bach, o grimme Pein !
Schied sie voneinander,
Er wollt' hin, und sie wollt' her,
Schrien beide gar zu sehr,
Dass es mich erbarmte.
Doch bald fiel es beiden ein :
Kalt und tief kann 's Wasser sein—
Gaben sich zufrieden. . . *Ged.*, 2, 53.

is close to Meinert's *Der Steg* :

Ay onn ay, fains Maederlai !
Wi kuomm ich hait zu dir ?
Dos sayn zwä tife Wasserlai
Wuol zweischer mir onn dir.
Dos aene hor ich derwôte,
Dos ander ies mir zu tif ;
Ich feächt, ich meicht dertreinke,
Weär' mir ock laed eim dich. . . p. 39.

Müller's

Herr Meister und Frau Meisterin,
Lasst mich in Frieden weiter ziehn
Und wandern. . . *Ged.*, 1, 5.

recalls Meinert's *Des Gesellen Wahl* :

Herr Maester ! ich sol rache,
Eitz keimmt di Wanderzait ; p. 148.

Meinert's *Abrede* (p. 227) I have elsewhere shown to be the source of Müller's *Abrede* (*Ged.*, 1, 81), and *Thränen und Rosen* (*Ged.*, 1, 138). *Mod. Lang. Notes*, xvi, 73-76.

An examination of Büsching und von der Hagen: *Sammlung deutscher Volkslieder* (1807), recently undertaken in Berlin by Prof. Nollen, develops the interesting fact that the themes of the songs therein contained often parallel closely those themes of the Wunderhorn, which have

been cited in a previous chapter, as similar in matter and form to the motives of Müller. Müller knew and used this book, as he did *Ziska und Schottky* and *Meinert*, and yet, except perhaps in two instances, the recounting of the passages referred to would possess no more than bibliographic interest, as they add no new point to the discussion.

One of these instances of import would seem to be *Die Linde* (*Büsching*, 183):

Er machte da ein tiefes Grab,
Der Braut zum Ruhebette—
Da schläft die Jungfrau in guter Ruh,
Im Schatten der grünen Linde.

which is similarly treated in Müller's *Die dürre Linde*:

Und wenn mein Herz im Lenze bricht,
Legt mich in dieses Grab;
Dann treibt die Linde frisches Laub,
Das wehen die Winde nicht ab. . . *Ged.*, 1, 135.

In the romantic coloring of Müller's verses, however, it is not the lover who digs the grave—the grave is made by the withered leaves fallen from the tree above, when hope was given over.—The other passage from *Büsching* (p. 60):

Wenn Hannchen sanft am Ufer ruht,
Da fischt's sich noch einmal so gut;
Da drängt ins Netz sich gross und klein,
Als wollt'n sie alle gefangen sein.

is the theme of Müller's *Die glückliche Fischerin*:

Sie stand im Boot und fischte—
Ich sah 's vom Ufer her:
Ins Netz die Fischlein sprangen,
Als ob's zum Tanze wär'. . . *Ged.*, 2, 18.

Used elsewhere in his *Lieder aus dem Meerbusen von Salerno*, e. g. *Doppelte Gefahr*, st. 5, *Ged.*, 2, 18. *Die Muscheln*, 2, 19, etc. Also *Ged.*, 1, 66.

The greatest similarity between Müller and the Volkslied (especially the *Schnaderhüpfel*) is not always in theme or manner, but in *meter*. A study of Müller's doggerel meters, as learned from the popular song, and varied from

it, would be important in determining his influence upon Heine, which is perhaps more far-reaching than at present suspected. Such study was omitted from these pages primarily because of the promise made by Goetze (1895) to devote attention to it—a promise, so far as I can learn, still unfulfilled (April, 1901). Except in case of prior publication elsewhere, I shall publish an article on Müller's popular meters, as soon as may be.

I should also like to use this opportunity to call attention to a further note or two on Müller, of too fragmentary a nature to warrant separate appearance elsewhere. First, to the last clear-cut picture of Müller, shortly before his death, in Theobald Kerner's *Das Kernerhaus und seine Gäste* (1894), p. 59, which furnishes a sad contrast to Schwab's happy characterization of him years before (*Ged.*, 1, *Introd.*, xviii).

Müller's autobiographic poem *Die Vierundneunziger* (*Ged.*, 2, 77) is close to the poem, 'which was to have told the story of Bürger's life,' *Hebe hoch das Haupt empor* (for the history of which cf. *Bürgers sämmtl. Ged.*, ed. Grisebach, 1889, vol. 2, 236).

The opening stanza of Müller's *An die Ungünstigen* reminds directly of the corresponding stanza in Seume's oft-quoted *Die Gesänge* (Wustmann, *Als der Grossvater . . .* 1895³, 621).

The closing verses of his drinking song, *Was sich reimt*, Müller had evidently from Logau's epigram on *Rhein-Wein* (cf. *Fr. v. Logaus Sinngedichte*, ed. Goedeke, i, 365):

Logau :

Reimet sich gleich Wein und Rhein,
Reimt sich Wasser nicht mit Wein.

Müller :

Darum reimt sich nimmermehr
Wein und Wasser, voll und leer,
Frohe Brüder und ein Bär.

both of which remind strongly of Uhland's :

Es reimt sich trefflich : Wein und Schwein,
Und passt sich köstlich : Wurst und Durst,
Bei Würsten gilt's zu bürsten.

One of Müller's *Serenades in Ritornelles* (several of which had their origin in Italian popular poetry) entitled *Die Wangengrübchen*, finds its probable source in Giovanni Meli's song to a bee (cf. *Egeria*, p. 249, where it appears in the Sicilian dialect as *Lu Labbru*. Transl. by Heyse: *Italienisches Liederbuch*, p. 215. A similar song in the Venetian dialect in Kopisch's *Agrumi*, Berl., 1838, p. 70).

Müller was influenced more or less formally by Paul Gerhardt, and traces of that influence appear where we would least of all expect them, i. e. in his drinking songs (!). Mr. Hatfield has shown that Müller loves to be recondite in his copying, by citing the paraphrase which the poet made of *Sally in Our Alley*, to place among his *Ritornelles*. The metrical form of Müller's ballad *Est Est!* (cf. R. Köhler, *Kleinere Schriften*, iii, 1900, p. 14, f.) is much like that of Gerhardt's *Zweierlei bitt' ich von dir*, and *Christliche Zufriedenheit* (*Ged.*, v. P. G., ed. Goedeke, pp. 80, 89). Rhythmical similarity also between Müller's *Der Zechbruder und sein Pferd* and Gerhardt's *Danklied* (*ibid.*, p. 17). Müller knew Gerhardt closely, having edited him for Brockhaus (*Bibl. d. Dichter d. 17. Jahrh.*, 1822).

Müller's

War der gut, so kehrt' er ein,
War der schlecht, so sprengt' er fort. . . *Ged.*, 2, 65.

is a reminiscence of Gerhardt's

Ist dir's gut, so geht er's ein,
Ist's dein Schade, spricht er: Nein. . . p. 90.

Also the cumulative word-effects especially common to (other 17th century poets and most of all to) Gerhardt:

Zorn, Zank, Hass, Neid und Streit. . . p. 112.
Arm, Reich, Herr, Diener, Frau und Mann. . . p. 188.
Er hau, er brenn, er stech, er schneid. . . p. 227.

are used frequently by Müller;

Herr, Frau, Knecht, Magd und Vieh. . . *Ged.*, 2, 73.
Schenke, Schenkin, Kellner, Knapp.' . . *Ged.*, 2, 65.
Dass die Kränze, Sträusse, Flechten,
Bänder, Schürzen, Röcke fliegen. . . *Ged.*, 1, 153, etc.

The opening stanza of Müller's *Einkleidung* :

Sie stand im Kinderröckchen
Noch gestern vor der Thür ;
Heut sitzt sie hinterm Fenster
Und stellt ein Mädchen für. . . *Ged.*, 1, 100.

reminds involuntarily of Uhland's *Wunder* (1805):

Sie war ein Kind vor wenig Tagen,
Sie ist es nicht mehr, wahrlich nein.
Bald ist die Blume aufgeschlagen,
Bald hüllt sie halb sich wieder ein.

In like manner compare Müller's *Des Müller's Blumen* (*Ged.*, 1, 11) and Uhland's 3d *Wanderlied* (*In der Ferne*), Heine's *NeuerFrühling*, no. 13, Eichendorff's *Jugendsehnen*, no. 4. Compare Müller's *Thränenregen* with Uhland's *Die Zufriedenen*, Heine's *Lyr. Int.* no. 42, Eichendorff's *Ablösung*. Compare Müller's *Mein!* *Ged.*, 1, 12 with Eichendorff's *Frühlingsnacht* (3d stanza), where the resemblance seems too near to mistake, etc.

Again and again in Müller the reader meets rhythms and verses and themes which bring at once to mind some dimly sensed and remembered places from the poems of other romanticists, and yet, often, when such correspondences are found and compared the mutual resemblance, though striking, does not necessarily imply plagiarism, either witting or unwitting. It may be fairly said that in certain of their songs Müller and Eichendorff and Heine, Brentano and Uhland, are dealing in limited fashion with the same themes—the life of the road, the forest and its birds, the romantic landscape of spring, with its humble nature and its humble love, and that therefore their very words and rimes cross and recross most confusingly, because of their small vocabulary. They all borrowed largely of the lyric folk-song, they all knew the Wunderhorn, as the pietist knows his bible, they all adopted the doggerel quatrain as the vehicle of many a simple lay. So it comes, perhaps, that Müller seems compounded of all of them, while yet the pupil of none. He owes much to many and yet not all to any one, or any few. The soft radiance of his songs, set beside the glory of Goethe's,

or the steady glow of Uhland's, or the glare of Heine's, need not dim to insignificance, for if his light be but the reflection of their greater brilliancy, it is still not imitative or borrowed. Müller seems always understated or overstated. Schuré (*Gdd Lieder*, p. 379), after a lengthy eulogium of Müller, says of him: Wäre ihm ein längeres Leben vergönnt worden, so hätte er vielleicht Uhland übertroffen. Hatfield (*Poetry of W. M.*) magnifies him, it may be, a diameter or two. Von Klenze (*Deut. Lyrik*) calls him shallow and superficial.

And yet not only as a conclusion of this study, but as a direct result of it, I think it were safe to assume that Müller was more than the librettist of Schubert.¹ That he

¹ Finck (in his *Chopin and Other Musical Essays*, 1889, p. 6f.) has invented the expression, *Jumbomania* (or Jumboism) for what he terms the tendency to esteem art in proportion to its bulk, to measure it with a yard-stick—the tendency which even in the nineteenth century prevented Chopin and Franz from being recognized as geniuses of the first rank, because they wrote no five-act operas or four-story symphonies, but only short pieces and songs. On this principle, he says, an elephant like Jumbo would be a finer animal than a humming bird or a bird of paradise, a sunflower more beautiful than a pansy. Is it true that Müller has suffered at the hands of a criticism, at least partially prone to accept the domination of the yard-stick? Is it not worth the question (given no greater prominence than the fine-type of this foot-note) whether Goethe, or Schiller, or Heine could have achieved the surpassing glory of their reputation as poets (in the narrower sense of the word), had they had to depend upon their shortest and most beautiful effusions?

To realize the importance of this query, we must recall that Müller is avowedly a poet in miniature. The song to him is the vehicle for all artistic striving, the compass of the expression of his whole personality. No one else ever found so many variations to the simple melody of a single theme. A wintry scene and a lonely journeyman serve for the material of the 24 songs of the *Winterreise*: not even the mood varies, or the landscape—no accessories, no diversion—no striving for effect, no colored word-painting—one sombre hue envelops all; the winter of the journey and the winter of the journeyman. But Schubert? Are the melancholy songs of Schubert's *Winter Journey* 'a record of personal grief, expressing the winter of his discontent, or is the sad music simply a reflex of the sad words' (Read Spaun, Mayrhofer, Kreissle, Grove, Finck, etc.)? Let it be said once that Schubert was perhaps but the interpreter of Müller, the perfect interpreter and still but the interpreter—that Schubert set the words to music, or rather set music to the words, and the music was beautiful, but that so were the words. And surely the first perfect music of these winter-songs sounded in the heart of the poet who first wrote them, viz. Wilhelm Müller.

could translate Greek folksong better than could Goethe is surely much. That he could warm the young Heine to admiration is more than a temporary victory. That under his hand Italian triolets became so German that their source went long unsuspected is an added laurel. That he wrote a ballad which is a fit mate for Uhland's best denotes something beyond mere mediocrity. That he is the equal of Eichendorff in whole chaplets of unassuming lyrics means that he can never be disregarded by his people—if he sleeps in the columbaria of their histories of literature, he still lives in the *Commersbücher*. An adequate edition of his verses is needed, to bring him anew to Germany.

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